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The Westport Project was organized to accelerate the movement toward a distant goal -- a linguistically based English curriculum at the junior high school level. The principal purpose was to collect a significant body of information about the language structures used by junior high school students and to make this material available to any school system which seeks to identify the content of a linguistically based grammar program. Interested teachers must determine the language facility displayed by a student in speech and writing since these represent the skills which he has already mastered and are at his command. A comparison of the characteristics of speech and writing is an essential part of the data collected. Teachers should abstract from recent linguistic material the information which can contribute most to their English program. Discussion of the methods and data in the characteristics of speech and writing, identifying language problems in composition, subordination in writing and speech, and the composition process are included as well as a description of experimental lessons in inductive teaching.

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A STUDY TO IDENTIFY THE CONTENT OF LINGUISTICALLY BASED GRAMMAR INSTRUCTION OF A JUNIOR HIGH SCHOOL

COOPERATIVE RESEARCH PROJECT NO.1826

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HARTFORD, CONN.

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by

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Westport Public Schools
Westport, Connecticut

and

Connecticut State Department of Education
Hartford, Connecticut

1962-1963

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CHAPTER I

PROBLEM

In recent years teachers of English have become increasingly aware of the vast amount of research and writing that has been done by language scholars. At the same time, the heightened interest in the study of English, as a discipline essential to the national interest, has led many to re-evaluate the place and function of grammar in the school curriculum. With the copious quantity of new materials available to teachers and with new interest focused upon the teaching of English, many educators recognized the need for a study that would provide data to assist curriculum planners in the development of a plan for grammar instruction. Consequently, the Westport Project was designed to be concerned with the study of the language development of junior high school students. It is important, however, that this study be classified as an inquiry, for it has not sought to test the "old" against the "new" grammar, nor to prove an hypothesis. Instead, its intensive efforts have been sharply focused. The principal purpose has been to collect a significant body of information about the language structures used by junior high school students and to make this material available to any school system which seeks to identify the content of a linguistically based grammar program.

The Problem

Actually, the problem which faces any school system which seeks to present a modern view of language, intelligible to all, is two-fold. First, interested teachers must determine the language facility displayed by a student in speech and writing, since these represent the skills which he has already mastered and are at his command. To measure language development in these two forms, a comparison of the characteristics of speech and writing is an essential part of the data to be collected, for it will provide an understanding of the relationship between speech and writing, thereby enabling teachers to improve their materials as they seek to direct students in the process of converting "thinking" to "writing." In addition, an analysis of the outstanding features of standard prose, based on a close scrutiny of student writing is needed to uncover the most persistent obstacles which students encounter as they seek to produce acceptable writing.

Secondly, teachers must abstract from recent linguistic material that information which can contribute most to the junior high school English program. Usually, this has been accomplished by following the adopted text, a course of study, or the judgment of wise and experienced teachers. However, in view of the tremendous impact that linguistic science has made on the teaching of English, such procedures are no longer valid, or sufficient. In place of these methods, future decisions should rest upon a union of linguistic sophistication by trained teachers, language research, and the advice and assistance of consulting linguists. How to bring about this union is the most important problem before the English teaching profession today.

Importance of the Study

At present the teaching of grammar is undergoing a re-evaluation, and the impact of this re-appraisal on school systems in the United States has been to confuse many teachers who earnestly desire to recognize and find value in the study of grammar. Much has been said about the study made by Harry Greene in which he concluded that "the results from tests in grammar, composition and literature interpretation led to the conclusion that there was little or no relationship between grammar and composition and grammar and literary interpretation."[1] Nevertheless, the number of serious teachers of English who actually advocate that no grammar should be taught are few.

What is needed, however, is considerable inquiry into the processes which reflect the use of language. All too often, the linguist has been concerned with an analysis of how language works while the more conservative "traditional" grammarian has been content to prescribe how the language should operate. The descriptions of the English language now available for use in the secondary schools invariably move from the part to the whole. Perhaps it is necessary to begin with the simple and move to the complex in order to build up the child's understanding of the systematic analysis of English. It should be no surprise, therefore, that most of the current linguistically oriented descriptions of English begin with form class words and move on to the structures of expansion, modification, and finally to sentences. In some cases instruction begins at the phonemic level and from that point proceeds to build up the structures of sentences, and occasionally some mention of units of greater length is made.

As a systematic presentation of the structure of the language, this new description has offered an exciting body of knowledge to the English teacher and has freed the grammar class from the boredom it has long experienced. However, we know that the acquisition of language by the child is not so systematic. Although we might expect that the question transform is not as readily learned as the sentence with a direct object, it is well known that the child masters the art of asking questions very early in life. Thus, because the acquisition of language is far from systematic, the Westport Project in its study of language structures used by junior high school students will have important implications for the common plan of systematic grammar instruction.

Furthermore, the prodigious amount of work in linguistic grammar now available is buried in theoretical texts unusable in a classroom--unusable, as a matter of fact, by most teachers. The available teaching texts based on linguistic grammar are grossly inadequate in that they present linguistic principles with no regard to the learning pattern of children. To use this highly desirable theory in the classroom, there must be a merging of linguistic theory and teaching theory.

Until now, little effort has been made to determine the type and scope of the language of junior high school students and to use modern linguistic training to accomplish this task. The Westport Project was organized to accelerate the movement toward a distant goal--a linguistically based English curriculum. That an exact procedure cannot be laid out beforehand should not be entirely unexpected. Rather, this project has investigated immediate areas of concern and has described needed research which could profitably be carried out by other school systems.

CHAPTER II

OBJECTIVES AND PROCEDURE

Objectives

The ultimate goal of the Project is to gain important information which can be used to plan a program of instruction in linguistically based grammar. The five main objectives are stated as follows:

1. To recognize the significant syntactic structures found in the speech and writing of junior high school students
2. To study the characteristics of the spoken and written language in order to describe the relationship which exists between them
3. To determine the grammatical constructions which a student needs to study intensively to insure his systematic growth in language
4. To decide what information can be extracted from modern language scholarship and used in the junior high classroom
5. To establish a plan of cooperation between an interested group of teachers in a public school system and the linguistic consultants necessary to the success of language research

Procedure

To study the significant syntactic structures found in the speech and writing of students in the seventh, eighth, and ninth grades, the Project began with a study of the recordings of classroom discussions. After a number of tapescripts were available, arrangements were made to secure recordings of student conversation under other conditions. At the same time, the collection of student compositions was begun and was continued until hundreds of samples were accumulated. The final assortment contained samples of diverse topics, varying in length, type, and purpose.

After a sufficient quantity of data was available, the tapescripts and compositions were studied in order to compare the differences and similarities of syntactic structures found in speech and writing. Because the Project was designed to be completed in one year, this analysis is not complete. Instead, it includes only the most outstanding features of the two language forms.

With the information gained from this study, the investigators undertook to determine several specific areas of language instruction which would help students make the transition from speech to writing. Methods and experimental materials were devised and tested in the classroom in order to evaluate the importance of the language concept being taught and the linguistic material which had been adapted from linguistic texts. Although this part of the Project represents only a few weeks' work, it provides a pilot plan to be used by others who are also engaged in adapting highly technical knowledge for use in the junior high school.

Finally, the Project secured the assistance of a number of linguistic consultants who generously gave their time and energy to evaluate the work being done in the Westport schools. At the suggestion of two consultants, the work on tapescripts was carried out more accurately; other consultants offered a new point of view which replaced the time-worn techniques of composition analysis. This working relationship which was established between a public school system and language experts serves to prove that a mutually profitable relationship can exist.

Whenever it was felt that a departure from the original plan of procedure was necessary, it was made promptly and without hesitation. At no time did the investigators feel that it was unwise to try something "new." Throughout the year new methods and new ideas were highly valued, and it is hoped that these will prove valuable to future projects.

CHAPTER III

CHARACTERISTICS OF SPEECH AND WRITING

The study of the speech and writing of junior high school students reported in this study was undertaken to identify those features which characterize and distinguish the spoken from the written language. The tapescripts were reviewed first in order to determine some of the unusual features of speech which would not be expected to occur in writing; conversely, compositions were studied to isolate literary forms which would not usually be observed in speech. While these features were being recognized and studied, a parallel project was in progress. Its purpose was to identify the most noticeable differences between standard written English and that writing which can best be described as "poor." Attention was focused on the entire composition rather than on the sentence, for Walter Loban[2] had already reported that the difference in basic sentence patterns used by students of above average and below average ability was small. Instead, he found that the more skillful writer achieves his language control by using greater flexibility within a sentence pattern. Accepting this conclusion as valid and recognizing that the present English program already outlined the need for instruction in expanding function units, the present project was focused upon larger units of writing - the paragraph and often the entire paper.

Tapescripts

To study the speech used by junior high school students, the collection of tapescripts began by recording conversations which took place in the English classrooms. The discussions varied in content and purpose and ranged from the usual classroom discussion which ordinarily follows a reading assignment to carefully prepared oral reports. In addition, several attempts were made to capture adolescent speech when the topic might be a hobby or the personal problems of teenagers.

In the beginning, the plan was to be concerned with the collection of large samples of spontaneous speech; however, after studying a number of the tapescripts it was necessary to conclude that the term "spontaneous" was not a satisfactory description for some of the tapescripts. Spontaneous is usually defined as proceeding from natural feeling or impulse; consequently, one would assume no prior preparation. This is seldom the case. Certainly, one who has read an assignment carefully is better prepared to speak than one who has not read it at all, but it would be impossible to determine a quantity of preparation. Because of this, it was agreed that the term "spontaneous speech" should be applied only to discussions or reports for which no material had been previously written. Because the degree of spontaneity cannot be held constant, some disagreement could be expected in interpretation of data, and to some extent the conclusions will be the result of subjective judgment. In spite of this difficulty, a number of important observations about the speech of junior high school students can justifiably be made on the basis of the information contained in the tapescripts.

Description of the Types of Tapescripts Collected

Ninth grade (4)
1. Unrehearsed classroom discussion
2. Oral reports - notes available for speech
3. Panel discussion - discussion guide used
4. Unrehearsed Student Council meeting

Eighth grade (7)
1. Oral reports - unrehearsed, but carefully structured report, previously written
2. Unrehearsed classroom discussion (4)
3. Unrehearsed Student Council meeting
4. Unrehearsed student interview

Seventh grade (8)
1. Unrehearsed classroom discussion (2)
2. Character sketch (previously written - notes permissible) (3)
3. Personal problems - teacher not present (1)
4. Hobby (skin diving) - teacher not present (1)
5. Compositions - read orally to study intonation used (1)

Because the phonemic symbols generally employed by linguists have been used to mark intonation in the transcriptions of the tape recordings, it is necessary to explain these symbols as they appear in the tapescript samples. Generally, linguists consider the occurrence of stress, pitch, and juncture to be phonemic if it distinguishes between two identical forms (ignoring orthography). The best way to explain this point is to furnish examples of minimal pairs.

Stress	díffer	súbject
	defér	subjéct
Pitch	$\overset{2}{\text{John}}$ went $\overset{3}{\text{home}}$?	What did you put in the salad? Alice?
	$\overset{1}{\text{John}}$ went $\overset{3\ 1}{\text{home}}$.	What did you put in the salad, Alice?
Juncture	The sûn's ráys/|/méet/#/	Where are you góing/#/
	The sóns/|/râise méat/#/	Where áre/||/you góing/#/
	- Archibald Hill[3]-	- Paul Roberts[4]-

Symbols Used in the Westport Project

Stress

´ strongest ↓ ↑
ˆ
ˋ
˘ weakest

Pitch

4 highest
3 ↓ ↑
2
1 lowest

Juncture

/+/ comes between words (usually not marked)
/|/ comes at the end of groups of words - pause + no change in pitch
/||/ comes at the end of groups of words - longer pause + slight rise in pitch
/#/ comes at the end of groups of words - still longer pause + slight drop in pitch

- Paul Roberts[4]-

In addition to the intonation phonemes which are present in the oral language, the hesitation phenomena of spontaneous speech also plays a vital role in carrying the message of the speaker. In a recent research project which investigated this hesitation phenomena of speech, Howard Maclay established four categories for speech hesitations:

1. Repeats (R) This includes all repetitions of any length.

   "$\overbrace{\text{I I}}^{R}$ saw a very $\overbrace{\text{very}}^{R}$ big boy"

2. False Starts (FS) This includes all incomplete or self-interrupted utterances.

   a. I saw a very... (non-retraced FS)

   b. I saw $\overbrace{\text{a very big}}^{FS}$/|/a very small boy (retraced FS)

3. Filled Pauses (FP) These are common in English.

   ⟨uh⟩ or /ə/

4. Unfilled Pauses (UP) This includes abnormal hesitations, unusual silence, non-phonemic length of phonemes.

   (In the Maclay study the identification of these was a matter of judgment. They have not been identified in this study.)

In actual practice, the phonemes of intonation (stress, pitch, and juncture) described by linguists and the hesitation phenomena described by Maclay overlap. Maclay says, "While it is likely that many of the instances of pause that are referred to in linguistic description overlap with the hesitation type defined...(above), there is one basic difference between pause and hesitation: hesitations, as we define them, refer to events that are relatively gross and easily observable, while the junctures, pauses of linguistic theory, are quite short in duration and much harder to observe and record. In addition, hesitations often interrupt the flow of speech while juncture pauses do not."[5]

In the Westport English Project a blending of these two ways of observing speech has been necessary since the study is concerned with the relationships which exist between the spoken and written language of junior high school students. To begin the study, the investigator employed the commonly used symbols of juncture (/|/, /||/, and /#/) to indicate a hesitation which had the characteristics described previously in the symbol chart (e.g., /|/ - slight hesitation, no change in pitch). That these are often only hesitations and thus, not necessarily phonemic, must be understood; that in some cases they are both phonemes and hesitations must also be conceded. However, this study is not concerned with the identification of intonation phonemes, but it is vitally interested in studying the Repeats, False Starts, etc., so characteristic of speech but forbidden in writing.

How the Spoken Language Differs From the Written Language

To study the phenomena of speech, it was considered most desirable to have the tapes transcribed into written form, using proper English orthography, but omitting any marks of capitalization or punctuation. The tapes were then played many times to allow the investigator to mark pauses. Some of these signal one of the four hesitation phenomena of Maclay; some are phonemic, and others fall into neither category, but all represent a type of pause or hesitation occurrence which is indeed audible. In addition to the "juncture" notations, unexpected stress was noted and unusual pitch indicated. Finally, the occurrence of Maclay's Repeats, False Starts, and Filled Pauses was marked for several tapescripts. As the work progressed, the need for more symbols became apparent. Consequently, these were added to the marking system:

/#/↷ pause, drop in pitch, BUT speaker moves quickly to next group of words (as opposed to simple /#/

/||/↷ short pause, rise in pitch, BUT speaker moves quickly to next group of words

/|/→ shorter pause, rise in pitch, BUT speaker moves quickly to next group of words

↘ pause, drop in pitch, BUT not enough to justify a /#/

↗ pause, rise in pitch, BUT not enough to justify a /||/

→ pause, no change in pitch, BUT not enough to justify /|/

〰〰〰 spoken rapidly

˺ ˺ ˺ 〰〰〰 tone drop or monotone

Observations

From the study of these tapescripts, a number of important observations about the differences between spoken and written English have been made. They are presented here with examples to illustrate each point under consideration. In some cases a few phrases have been underlined, and these deserve special attention. Citations to illustrate the remarks about composition are generally unnecessary and have, therefore, been omitted, except for #3 where the example is needed.

Speech	Writing
1) Characterized by hesitations (/|/, /||/). These occur when the speaker must stop to make syntactic or vocabulary choices.	1) Characterized by lack of hesitations. Marks of punctuation represent the interruptions in the flow of thoughts. Punctuation usually sets off syntactic units.

Student 1: "They lived/||/more or less a happy-go-lucky life with no/||/no uh/|/particular chóres/|/I mean they did what they wanted to do/|/and/|/ whatever they felt like it/|/I mean it wasn't/|/it was like/|/they were never/|/it seemed/|/it always seemed like they were never/|/asked or/|/had certain jobs to do that day and they did/|/did whatever they wanted to..."
(above average student - 8th grade)

2) Characterized by False Starts (FS), Repetitions (R), and Filled Pauses (FP).	2) Characterized by lack of False Starts, etc. These are not permissible (except in direct quotations). Writing demands the organization of thoughts.

Student 2: "...because $\overset{\text{FP}}{\text{uh}}$/|/then the $\overset{\text{FP}}{\text{uh}}$/ /$\overset{\text{FSa}}{\text{whole}}$ $\overset{\text{FP}}{\text{uh}}$/|/actually the poetry would be ruined/#/"
(superior student - 9th grade)

Student 3: "...they/|/admitted using some of their own thoughts/|/$\overset{\text{FSa}}{\text{to first}}$/|/ but what they thought was the true meaning/#/"
(superior student - 9th grade)

Student 4: "Edith Hamilton believes that they should be dóne/|/$\overset{\text{FSb}}{\text{every}}$/|/with

every new generation because each generation..."
(superior student - 9th grade)

FSb

Student 5: "...because he had had/|/the pride that he had had/||/and therefore he had refused to fight then uh/|/Agamemnon had taken away his prize/#/"

FP

(superior student - 9th grade)

3) Identified by a looser, less controlled flow of words. However, Hesitations, Repetitions, etc. are reduced as preparation in the form of "pre-thinking" is increased.

3) Marked by compactness. Writing in general follows only after "thinking" has taken place. The extent and skill of "pre-thinking" is reflected in the compactness, yet richness, of the written form.

Spontaneous speech (8th Grade Student Council meeting): "Well I don't really have/|/uh the complete report/#/but I do have/|/know how much uh/|/ we have deposited and that's twenty-seven dollars and fifty-five cents but I'm still not sure/|/if the money/|/maybe there's left over from last year's eighth grade meeting and/|/other expenses/#/"

Oral report (previously written - note cards permitted - average 7th grade): "My character sketch is on Ruth Black who is the main character in the book/|/THE SILVER SWORD/#/Ruth had a kind face with rosy cheeks and uh/|/ her dress was long and ragged/#/Ruth was eighteen and oldest one in the family/#/_____and_____/|/were younger and counted on her to lead them to safer places/|/because their mother was taken awa-/|/their mother/|/their parents were taken away by the Germans and their house was blown up/#/"

Writing (average 7th grade): "In their search for the bluebird of happiness, both Mytyl and Tyltyl pass through the Palace of Night, the Forest and after a long and dangerous trip they find themselves at home."

4) Marked by the injection of ideas as they occur. This prevents a logical presentation; the ideas and words tumble out as they come.

4) Marked by increasing amounts of logic. Random injection of ideas is not permissible. Thoughts must be organized in some fashion (see #5).

Student 6: "Well when/|/they/|/picked $\overset{3}{\text{up}}$ that $\overset{1}{\text{Sparrow}}$/|/$\overset{1}{\text{Reverend}}$ $\overset{1}{\text{Sparrow}}$/|/ and the/|/when they were/|/júst in the gates/||/nobody was around/|/all the doors were open/|/$\overset{1}{\text{the}}$ $\overset{1}{\text{Governor's}}$ $\overset{1}{\text{house}}$/|/the door was open/#/so the/|/ finally a man came running up the street and said there was a Spánish ship in the/|/in the ríver/||/and the- they weren't too súre/||/but they said there was some ship and they didn't know who it was and all the/|/wómen and everybody was in the port in there waitin' to see who it was/#/"
(below average student - 8th grade)

5) Reveals the occurrence of afterthoughts which are "tacked on." These explanatory phrases may be signalled by rapid speaking, drop in tone, or a monotone.

5) Forbids the deliberate use of afterthoughts. If these do occur, they may be called misplaced modifiers. A few can be considered as appositives, etc.

Student 7: "Well/|/the uh fairy cáme/||/and uh she's saying to them what/|/ she wanted uh them to dó/#/and then uh they had turned the diamond/||/ already/#/and then they heard their father/||/uh and they thought/|/$\overset{1}{\text{doing}}$ $\overset{1}{\text{something}}$/|/and they thought he was coming/#/and so/|/they turned the diamond quickly/#/"
(average student - 7th grade)

Student 8: "It talks about Gréece as being the Wes- the/|/béginning of the Wéstern Wórld/#/and it $\overset{2}{\text{has}}$/|/$\overset{2}{\text{as}}$ an opposite to $\overset{2}{\text{Greece}}$/|/it $\overset{2}{\text{has}}$/|/uh/|/ Róme/|/as being the $\overset{2}{\text{East}}$-/|/$\overset{2}{\text{the}}$ $\overset{1}{\text{ígnorant}}$ $\overset{1}{\text{East}}$/#/uh/|/the/|/the cáuses/|/of whý this happened are not really knówn but/||/it is/|/it is uh/|/by universal consent that/|/Greece has been made/|/to be in the áncient world $\overset{1}{\text{in}}$ other $\overset{1}{\text{words}}$/|/uh/|/the begínning of the modern world as we know it/|/ríght áfter Greece/#/"
(superior student - 9th grade)

6) Shows transition from one idea to another by the remarks made by the previous speaker. Another device used is that of answering the remarks of a previous speaker.	6) Relies on special transition devices (pronouns, connectors, and special transition words or phrases, etc.).

Student 9: "Well uh/|/I don't agree with Steve because I thought they would find the bluebird in the Kingdom of the Future/#/

Teacher: Why?

Student 9: Well because everything was blue around there/#/and so I figured that if everything was blúe/|/then they must be able to find the bluebird there/#/ (average student - 7th grade)

Teacher: Agrees with him that it would seem logical.

Student 10: I didn't think they would find it there because that was just the children that would be born/|/I didn't think that had anything to do with the bluebird/#/" (average student - 7th grade)

7) Lacks the conventions of punctuation. The end of communication units are not necessarily marked by ordinary terminal junctures such as /||/ or /#/.	7) Requires punctuation to signal the end of a sentence or a communication unit.

Student 11: "Well they weren't all alike/#/but/|/let's take Lém/|/he was a/|/he was/|/one of them/|/he was very mean to the Baxters/|/and because/|/ Oliver and his uh/|/girl friend/|/Twinkle Weath-/|/Weatherby I think and Lém/|/when Oliver went out to the/|/uh/|/the Army uh/|/Lém took the girl away/|/and when Oliver came báck/|/he wanted hér back/|/but they started fighting/#/and uh/|/and uh/|/Jody and Pénny/|/came in/|/ín on the fight and al-/|/the Foresters and the/|/Baxters were fighting/|/and Lém/|/after the fíght/|/Lem/|/...(cough)...was the only one that...(indistinct)..."
(above average student - 8th grade)

8) Conversations marked by vague opinions. The range of topics in an hour discussion is great, so much so that few single thoughts are pursued for very long. Hence, it is difficult to get a lasting impression of a central idea. This does not imply that all questions have an answer, but only that in the typical discussion, a single purpose seems to be missing. Note: Brighter students cover fewer questions and answer in greater depth than less able students. However, even the gifted students ramble.	8) Demands a central idea or purpose for being. This requirement may be considered unnatural because it is contrary to the conversation pattern. (This may explain the difficulty students have in learning to organize their writing around a central thought or topic sentence.)

Superior 9th grade: In a one-hour discussion 16 questions were asked, most of which encouraged speculation.

Average 7th grade: In a one-hour discussion 39 questions were asked which elicited both opinions and facts.

Below average 7th grade: In a one-hour discussion 66 questions were asked. They were also answered by both opinions and facts.

9) Often marked by the use of verbs like think (thought), show, tell (told), say (said), believe, know (knew), see, imagine, mean, which are usually followed by the obligatory subordinated construction introduced by that (sometimes that is implied).	9) Occur less frequently. They appear to be related to the point of view. A very personal opinion or evaluation uses this structure. A paper in which someone other than the writer is the principal actor does not readily use this construction.

Student 12: "Well/|/the dog/||/he gave them móre/||/he loved them/|/uh móre than what they deserved/#/and that shows that the dog/|/was a lot more loyal than the cat/#/because the cat/|/he just likes to do things that are réal/|/and that/|/you know/|/that/|/..." (average student - 7th grade)

Student 13: "Well uh...(coughing)...uh when they were having a fight with the trees he said that/|/he'd uh got/|/hit with the uh (rock) and uh whatever that is/|/that he got hit/#/" (average student - 7th grade)

10) Frequently shows repetition of entire idea or point. Perhaps this is done for emphasis or to gain special attention from the audience for a certain opinion. The intonation pattern of these constructions needs more study.

10) Parallels the usual essay form of introduction, main section, and conclusion. The purpose of this structure in writing is probably different from its purpose in speech.

Student 14: "Traitor to the kids/#/because I mean like/|/they uh/|/he'd be saying that he was gonna help them/#/and then he'd lead them into uh/|/ attack or something/#/and then after their side had lóst he'd come back saying that he'd fought hard but he was beaten/#/so he was just plain a traitor/#/" (average student - 7th grade)

Student 15: "Well it wasn't his fault/|/because uh/|/he told uh/|/Patroclus to not go to Troy/||/but he did anyway/|/so/|/hé brought his death on himself/#/it wasn't Achilles' fault/#/" (superior student - 9th grade)

11) Sometimes expresses doubt or uncertainty in the information offered.

11) Considered a serious weakness. Expository writing as an expression of opinion leaves no place for such phrases. Perhaps insecurity is reflected in other ways, such as in indefinite statements.

Student 16: "...but towards the end of the book/|/uh/|/uh/|/especially when Achilles went out to fight/|/and the way he brútally treated all these/||/$\overbrace{\text{I don't know}}^{\text{doubt}}$/||/$\overbrace{\text{I guess you could say}}^{\text{doubt}}$/|/ínnocent péople/|/..."
(superior student - 9th grade)

Student 17: "He was also the leader of uh/|/the army/||/$\overbrace{\text{wasn't he}}^{\text{doubt}}$/||/

Teacher: Are you asking me or telling me?

Student 17: Telling you/#/" (below average student - 8th grade)

Student 18: "Well uh as soon as he uh/|/was old enough/||/his father put him under uh/|/discipline of uh a mílitary/||/school/#/$\overbrace{\text{something like that}}^{\text{doubt}}$/#/"
(below average student - 7th grade)

Compositions

To study the written language of junior high school students, the collection of compositions began early in the school year. The content and form of the materials were extremely varied and included all of the usual topics which could be expected for this age group. In addition, care was taken to secure samples from classes representing all levels of ability in the three grades (7, 8, and 9). Interesting conclusions resulted from the review of this material and additional findings are discussed in Chapter IV. Finally, however, the generally distinguishing features of standard and below standard writing were charted.

Observations

Standard Writing	Below Standard Writing
1) Rich in detail. The student readily considers a problem from several viewpoints and contrasts the alternatives. He makes use of special language structures to convince his audience.	1) Lacks depth of detail. The student has little to say and seldom allows himself to speculate. Thus, his writing becomes a series of thoughts separated by periods or else represented by a continuous stream with little or no punctuation.

This appalling lack of having something to say was illustrated over and over again in the tapescripts of less capable classes. In such discussions the teacher had to prompt, cajole, and reassure the students that they did have worthwhile opinions. Furthermore, the most fruitful and most interesting tapes were secured in situations where the question at hand allowed for "speculation." Whether the group was dull or gifted, the more valuable tapescripts--those with high student participation--were invariably sparked by open-ended questions. Consistently, the tapescripts revealed that the less gifted child was less willing to try to talk, less willing to take a chance; indeed, he showed less concern for the discussion in general, yet, when given an opportunity to speculate, he did. That this has implications for teaching is unquestionable. To successfully encourage most students to write--to have something to say--the teacher must provide topics which are inherently unanswerable and open to "speculation." Then, and only then, can one expect forceful writing, rich in details, as the student seeks to explain his ideas.

The remaining observations are clearly in the realm of the English language program and will need special attention in a composition program.

2) Uses special language devices to move from idea to idea. Transition words, connectors, or conjunctions provide the movement for a smooth effect. Recognizes and uses these special literary devices.	2) Seldom uses special transition devices. Relies upon conjunctions and commas (often unsuccessfully).

Transition devices used:

a. "Indeed, the whole impact of the book depends upon the quality of mystery about Rachel." (Superior student - 9th grade)

b. "However, Rachel is used as the key for unlocking the character of Philip." (Superior student - 9th grade)

Transition devices not used: (The first few words of each sentence are given to show the lack of transition devices. The numbers indicate paragraphs.)

N V N V
c. 1. "Johnny Tremain was a... He was...

N V N V N
2. One of Johnny's faults was... He couldn't tolerate... He would
V
order...

N V N V
3. Johnny had... He would...

N V N V N
4. The Lapham family liked... Dave and Dusty disliked... He
V
ordered..." (Average student - 8th grade)

3) Marked by organization. Use of a variety of syntactic structures (series, prepositional phrases, etc.) to put the so-called afterthoughts or modifiers in an effective position.

3) Displays some unacceptable characteristics of the spoken language--lack of organization, tacked-on phrases, or sometimes a series of thoughts, none of which are developed in detail. At times the "thought" of a sentence is incomplete; the reader is left to guess part of the intended meaning.

Skillful use of syntactic units:

a. "As war progressed, the weak diminished with almost unbelievable rapidity, the strong managed to endure, half living, half dead, but the will to survive was greater than all else."
(Superior student - 9th grade)

b. "While the plot appears to be basically real, the reader, upon finishing the book, feels no relationship to the familiar setting."
(Superior student - 9th grade)

Unskillful use of syntactic units:

c. "Shane usually left his gun in his blanket, while Joe wore it more often."
(Average student - 8th grade)

d. "She means that although Shane is gone the Starrett family will never forget him but will always remember what Shane did for them, and how he became a member of the family so fast in such a short time."
(Average student - 8th grade)

4) Precise vocabulary allows details to be drawn sharply.

4) Lack of vocabulary control. Shows an inaccurate use of prepositions and some special expressions.

Careful choice of words:

a. "She is described and condemned by Hawthorne, but not characterized.

Even Clifford, the most successfully characterized person in the book, remains stale until his eventual emergence from his shell."
(Superior student - 9th grade)

Awkward choice of words:

b. "I found that Shane was very well done in his abilities.

He was willing to fight to abolish men...

So in answer of the question, he remained..."
(Average student - 8th grade)

5) Characterized by an attempt to manipulate language structures. Shows an awareness of choices.	5) Shows an unawareness of prose style. Seems to lack a mental image of good writing which could serve as a model.

Effective choice of structures:

a. "America means many things, shopping in New York, riding in the countryside, picnics; but most of all it means liberty and freedom, and the right to think as you please."
(Superior student - 8th grade)

b. "For a week or more of an exciting trip go to the Pyrenees mountains."
(Average student - 7th grade)

Unwise choice of structures:

c. "The old West to me has always been considered to be a mystery."
(Average student - 8th grade)

Repetitious style: (Only the first few words of each sentence are given.)

d. "$\overset{N}{\text{Huck}}$ Finn $\overset{V}{\text{was}}$ a different kind of boy. Huck's $\overset{N}{\text{father}}$ $\overset{V}{\text{was}}$... Huck's
$\overset{N}{\text{mother}}$ $\overset{V}{\text{died}}$... $\overset{N}{\text{Huck}}$ always $\overset{V}{\text{spent}}$... $\overset{N}{\text{Huck}}$ $\overset{V}{\text{lived}}$... The Widow $\overset{N}{\text{Douglas}}$
$\overset{V}{\text{was}}$... $\overset{N}{\text{Huck}}$ $\overset{V}{\text{didn't}}$ get along... $\overset{N}{\text{Huck}}$ $\overset{V}{\text{wanted}}$... The $\overset{N}{\text{women}}$...$\overset{V}{\text{found}}$...
$\overset{N}{\text{Huck}}$ $\overset{V}{\text{thought}}$... $\overset{N}{\text{Jim}}$ $\overset{V}{\text{was}}$..."
(Below average studant - 8th grade)

From the observations made in this part of the Project it is clear that both teachers and students need to become aware of the major distinguishing features of speech and writing and of standard written English and less than satisfactory writing. Proceeding from this point, teachers should be able to visualize the type of instruction in language and composition which is needed to strengthen the English curriculum to enable students to understand some of the inappropriate structures which persist in their writing. As part of the Westport study, experimental lessons in transitional devices (pronouns, synonyms, and transition words) were prepared and tried. The interest they generated was indeed rewarding, and the discussion which developed reflected a most desirable attitude toward language. Far more work needs to be done in this area before enough materials will become available in a form which is usable by most teachers. Nevertheless, the comparisons made here are important first steps in the preparation of a more comprehensive English program than has heretofore been practiced in the United States.

CHAPTER IV

IDENTIFYING LANGUAGE PROBLEMS IN COMPOSITION

The study of speech and writing and the observations which were made as a result of these studies served as the basis for an intensive investigation into three specific problems in composition which should be covered in the teaching program. The appearance of speech characteristics in writing, the lack of transition devices in composition, and the occurrence of the incomplete sentences in student works warranted close scrutiny because they represent distinguishing features of standard written English. More important, each appeared to involve language concepts well within the reach of junior high school students. For each area, full use of recording devices was made, both in the initial investigation and in the experimental materials prepared to explore the feasibility of teaching these concepts to the students.

PROBLEM 1 - Speech Characteristics Which Occur in Writing

When any one of the distinctive features which characterize speech appears in writing, the standard written pattern is disturbed, the literary form which the reader has come to expect is not present, and an attitude adjustment becomes necessary. Such a change is almost immediately apparent, and to the person sensitive to the effect of an inadequate comma or an inappropriate word, the change is disconcerting. His expectations unsatisfied, the reader may become annoyed or begin to reject the prose, the content as well as the form. That such "speech-writing" does occur is evident from a study of student compositions.

In the early school years a child relies completely upon his spoken language while he begins to learn the intricacies of reading and writing. As his education continues and the demand for written work grows, the student, who has been relying on his inherent skill with the spoken language, is forced to enter into a life-long process, the acquisition of a written language or, for some, an individual literary style. For a model the student must turn to all the numerous types of writing to which he has been exposed and the varying degrees of excellence he has experienced in his reading. Ultimately, his success or failure in forming a mental image of fine prose and in producing acceptable written English depends on both his training and his inate sensitivity to language.

For everyone, the development of a personal literary style is a slow and unending process, influenced by and dependent upon an infinite number of experiences. Although a predictable pattern has been established for the development of the spoken language of children, a similar study to describe the evolution of literary style has not been made. In addition, the effects of the simultaneous growth in both speech and writing are in need of investigation. The type of instruction which will contribute most to the development of a prose style should be determined and provided as part of a planned program of literary experiences. Far more intensive investigations into the process by which one acquires a mastery of the written word is essential to the establishment of effective composition programs, and the work of the Westport Project should be considered as early efforts to investigate this area of language development.

One of the problems in writing is that the structures of oral English which give it power and beauty cannot be transferred intact into the written language and still produce the same effect in the new form. When a student unconsciously uses speech characteristics in his writing the result is unskillful prose, and it must be assumed, at this time, that his writing is in a transition phase; he does not clearly distinguish in his own mind the differentiating features of the two language forms. He needs help in recognizing the distinctive qualities of each and in learning to be aware of and use the language appropriate for each occasion. Excellent speech is highly desirable, but it must not be confused with fine writing. The two are distinctly separate media, each serving a specialized purpose. Special lessons to accomplish this end must be developed and tested (Chapter VII) because the writing of junior high school students frequently exhibits and illustrates this confusion.

Examples of Speech Characteristics Found in Writing

Tacked-on thought:

a. "He was always alert and ready for action like when he was on the porch." (Average student - 8th grade)

b. "She means that although Shane is gone the Starrett family will never forget him but will always remember what Shane did for them, and how he became a member of the family so fast in such a short time." (Average student - 8th grade)

c. "He will not stand for anybody making fun of him, for instance when he ordered soda pop and Chris said this one is on me, sarcastically speaking." (Average student - 8th grade)

d. "Shane was apparently a professional fighter of some kind, doesn't like to fight." (Average student - 8th grade)

Repetition:

Example b above: "...so fast in such a short time."

Misplaced phrase - "tacked-on":

Example c above: "...sarcastically speaking."

e. "The book was well written, the plot was not too difficult because you knew sooner or later Shane was going to leave and the descriptions were excellent." (Average student - 8th grade)

Afterthought:

f. "Marian means that he made an impression that stayed with anyone he was in contact with. When he help(ed) the Starretts in the feud with Fletcher, his gunfights, and other things he got into, also his action, his way of life, and his mood sometimes mean and sometimes nice." (Average student - 8th grade)

Example d above: "...doesn't like to fight."

PROBLEM 2 - Transition Devices in Writing

While examining the compositions of large numbers of students, the investigator was repeatedly reminded that much student writing is constructed in such a way that it forces a staccato rhythm. At times the thoughts to be expressed are presented in a series of short stops and starts. Without a balanced structure to produce a continuous, almost undulating movement, the composition fails to focus the reader's attention upon its contents. Instead, the distractions of poor structure produce a halting prose and interfere with the reception of the intended meaning.

Although the problem of smooth transition can be attacked at the sentence level by encouraging and practicing the use of conjunctions or sentence variety, a more inclusive approach permits the student to look at the whole composition and consider all the possible ways to improve transition. Thus, the Project work centered on trying to uncover the various transition devices within an entire piece of writing which were already being used by junior high school students. It further sought to establish which of these should be developed in the writing of the various homogeneous groups.

To begin the investigation, citations were collected to illustrate several types of poor structures which could be improved by the use of at least one form of transition. In many cases, the chosen citations exhibited difficulties other than transition, but it was felt that an improvement in transition would do much to make the sample qualify for the standard English title. The survey revealed three major faults which contributed to the halting rhythm and uninteresting style of the compositions. They were (1) the inadequate use of pronouns, (2) limited use of synonyms, and (3) lack of specialized transition words or phrases. Two other structures commonly mentioned as transition devices (at the sentence level of analysis), co-ordination and subordination, are discussed in Chapter V.

Inadequate use of pronouns:

a. "*Shane* was not very easily riled. *He* does not get into fights as easily as Joe does. *Shane* is dangerous, but not to the Starretts. *Shane* is hard working and never quits or gives up. *Shane* usually left his gun in his blanket, while Joe wore it more often."
(Average student - 8th grade)

b. "THE EDGE OF TIME was written with description and feeling for the Texas panhandle. *It* describes the people and where they come from. *It* also describes the land and the people's feeling about the land. *It* was written in such a way that you felt as if you were there with the characters sharing their hardships, joys, and feelings."
(Above average student - 9th grade)

c. "Steinbeck's purpose wasn't to warn *society* against letting a depression occur but to criticize *it* and show *it* the terrible mistake *it* had made in doing so."
(Superior student - 9th grade)

Omission of synonyms:

a. "*Chinese* is one of - if not the most difficult languages. *Chinese* is spoken by more than four hundred million people in China. *Chinese* has nine main dialects and many sub-dialects. The most widely spoken are Mandarin, which is the official language of the imperial court of China..."
(Average student - 9th grade)

b. "Although this was not a long book it had very good *descriptions* of Ruth, the country Moab, and Naomi, a visiting Hebrew... The *description* is... *Description* appears again... The *description* of...were the *descriptions* of the...the way the *description* and... Again I do believe the *description* is..."
(Average student - 9th grade)

c. "If you decide to take a trip to *Mexico* you would like to see Nogales... border of *Mexico*...take a tour of *Mexico*... And *Mexico* has... *Mexico* has a very... *Mexico* is a good place..."
(Average student - 7th grade)

Lack of transition devices:

a. "Joe Starrett and Shane differ and are alike in *some ways*. *One way* that Joe and Shane differ is in their dress. Shane loves to wear black *where* Joe does not so much. *Another way* was when Fletcher was trying to get Joe's land. Joe strapped on his gun *where* Shane did not."
(Average student - 8th grade)

b. "*Now* Chinese is still difficult but thousands more people can write and read. *Now* Chinese has grown out of picture writing to signs for words instead of letters."
(Average student - 9th grade)

After a large number of samples were collected which revealed the presence of the transition problems under consideration, the next step was to re-examine the compositions in order to find the type of acceptable and desirable devices which *were* being used by junior high school students. An uneven growth pattern in regard to awareness of these special literary devices was expected, but the investigation sought to find if, indeed, any junior high school students would show a control over the three transition devices under discussion. It would be unrealistic to expect to find perfect examples of skillful transition in isolation; therefore, the citations sometimes display some undesirable structures in association with very good features.

More skillful use of pronouns:

a. "When *Marian* talked about Shane being there *she* meant the things Shane had built and done were still there. *She* asked *Joe* to pull a fence *post* out but *it* wouldn't come. *She* told *him* to look at the *land* and the way *it* was plowed and seeded. *She* reminded *Joe* about the stump *he* and *Shane* had gotten out. All the things *Shane* had done were there for good." (Average student - 8th grade)

More adequate use of synonyms: (It was very difficult to find examples of skillful use of synonyms in the writing of average seventh grade students, but two examples are presented here in abbreviated form.)

a. "*Egypt* the *land* of the Pharaohs... Truly you must agree this is a *haven of relaxation*..." (Average student - 7th grade)

b. "*Poland*

This is a small *country*... The people of *Poland*... If you entered this country..." (Average student - 7th grade)

Occurrence of Transition Devices

The use of special words and phrases to move from one thought to another or to signal a "pivot" or a "turn" in thinking gives any composition a superior quality which is absent from the paper which lacks these structures. A sense of compactness, directness, and confidence emanates from these papers while those without transition words give the impression of a disconnected array of information. Also, the students who used the transition words were able to move logically in the development of an idea. While it is true that there are other tools of logic, the structures of English which guide the thoughts of the reader are invaluable to the writer.

Thus, convinced of the value of these words as a mark of skillful writing for junior high school students, the investigator undertook to survey their use in writing and in speech. The information gained is not intended to be statistically significant, but it does illustrate an uneven pattern of development and raises a question of teaching procedure. Since the use of these words contributes so much to the quality of the compositions, could seventh and eighth grade students grasp their importance and begin to use them? Because these literary forms already appear in the work of a few students, it would seem that the use of the words is within the ability range of the students. However, this question can only be answered through the preparation of experimental lessons and observations of the new writing produced over a period of time.

Transition devices used in writing:

From the paper of an above average 9th grade student -

eventually, however, much later, thus, finally, consequently

From a set of papers of a superior 9th grade class -

on the other hand
however
logically
from this
whereas
quite to the contrary
in a sense
in spite of this basic similarity

therefore
as a result
thus
in contrast
in general
as you can clearly see
consequently

of course
in conclusion
contrastingly
conversely
all in all
again
in this light

TABLE I

Survey of Transition Words in Student Writing

Class	Assignment	No. of Papers	Av. No. of Words per Paper	Total No. of Transition Words Which Occurred	No. of Different Transition Words	Av. No. of Transition Words Used per Paper
Hi 9th	Paragraph of Contrast	23	179	47	25	2.07
Av. 9th	Paragraph	25	143	20	10	.8
Hi 8th	Essay	30	156	6	5	.2
Av. 8th	Test	22	100	16	10	.7
Hi 7th	Test	27	260	25	14	.9

Transition devices used in speech: (Superior 9th grade - 1-hour discussion on THE ILIAD and THE ODYSSEY)

"They first of all uh/|/..."

"They also said that/|/..."

"Well also the poetic version..."

"Well I agree with Paul because..."

"...you were sorry because/||/uh/|/well they had a..."

"...and/|/as a result of this he lavished all..."

"...but álso we must say..."

"Well uh/|/going back to uh/|/the business of the his being more mature I think..."

"Well uh/| /in/|/back uh/|/back in the ILIAD uh/|/we had..."

"...yesterday you referred to..."

"Well also they were..."

"Well also important in this it seems..."

The obvious differences in the type of transition devices necessary in writing and those used in speech makes further comment unnecessary. The implications for the teaching of composition are far-reaching.

PROBLEM 3 - Incomplete and Run-on Sentences in Student Writing

Throughout the slow process of developing writing skills, two problems continue to plague the efforts of junior high school students. Although the sentence fragment and its converse form, the run-on sentence, are consistently prime targets of the sharp red pencil, they maintain the stiffest resistance to correction or elimination. From the type of research conducted in the present Project it was learned that both errors occur, not for just one reason, but for several. These reasons can be classified into a number of categories, each one developing from a different source of difficulty. Examining the samples in more detail, the investigator was able to describe three major types of errors for the incomplete sentence and two for the run-on sentence, which in turn led to a consideration of the necessity of understanding the cause of the error before prescribing a remedy.

Usually, the incomplete sentence or sentence fragment is simply described as a construction which lacks a subject or a predicate but is punctuated as a complete sentence, or as "a group of words without a main sentence pattern, punctuated as if it were a complete sentence..."[6] Completeness is signalled by beginning the structure with a capital letter and ending it with conventional marks of punctuation--a period, question mark, or exclamation point--which are intended to represent a terminal juncture in speech. Conversely, a "run-on consists of two or more sentences which are not properly separated by punctuation and capital letters."[7] The same difficulty is described by Vivian and Jackson. "When two sentences are run together with no punctuation between them, the sentences are said to be fused."[8] Closely related is another favorite category of errors known as the comma fault. "A comma fault (comma splice or comma blunder) is the error in which a comma is used to separate two independent clauses not joined by a coordinating conjunction... If the ideas are not sufficiently related to form a unit, the comma should be replaced by a period."[9] Described in this way, sentence fragments and the run-on sentence were considered in the Project to represent the two major types of incomplete sentences, while the comma fault was designated as a sub-problem of run-on sentences. The label, comma fault, is useful in describing one of the causes of the run-on sentence.

However, these common descriptions of incomplete and run-on sentences, while they do recognize and isolate unacceptable forms of written English, do not give any indication that the underlying reason for each type is quite different and, therefore, should dictate a different solution. Because the language books cited do not provide background material to help the reader understand the forces which produce each type, it is doubtful that the teacher, unless extremely well prepared, will be able to distinguish the cause of the problem and to suggest a more than superficial correction. The Project work, then, became concerned with categorizing the cause of these errors, always considering the constructions as part of a larger unit, usually the paragraph. In addition, several students were interviewed to determine their awareness of incomplete or run-on sentences in their own compositions and to discover how a student would choose, from among several equally acceptable solutions, to correct his error.

Incomplete sentences:

EXAMPLE I

[1]"In the beginning of the book the author showed how undeveloped the Old West was. [2]And how rich the lands were." (av. student - 8th gr.)

Contains: a noun cluster which is not tied to a verb cluster

Discussion: This represents the use of an afterthought to stand as a complete sentence.

EXAMPLE II

[1] "In some parts of the book, like in the saloon and at Joe's ranch gave me a good idea of the West." (average student - 8th grade)

Contains: a noun cluster and two prepositional phrases without a tied noun cluster to serve as the subject

Discussion: The injection of the example "like in the saloon and at Joe's ranch" apparently interrupted the intonation pattern enough to cause the student to lose the intonation pattern most readers would give to the sentence; therefore, he moved into a /#/ after West to signal the end of a sentence.

During a recorded interview, the student writer had occasion to read the above passage several times. His readingsfollow:

slight drop in tone
a. "In some parts of the book/|/like in the saloon and at Joe's ranch/|/→ gave me a good idea of the West/#/"

2 1 drop in tone 1 1
b. "In some parts of the book like in the saloon and at Joe's ranch/|/ gave me a good idea of the West/#/"

drop in tone 1 1
c. "In some parts of the book/|/like in the saloon and Joe's ranch/|/→gave me a good idea of the West/#/"

d. "In some part of the book gave me a good idea of the West/#/"

When d was read to the student by the teacher, the student commented, "It just doesn't sound right but I can't figure out what's wrong with it." During the interview the teacher was very unsuccessful in his attempts to lead the student to recognize his incomplete sentences.

EXAMPLE III

[1] "But the biggest impression was impressed on me when Fletcher and the homesteaders were feuding because it revolves around other books we read. [2] Another impression was Shane, a gunslinger who was trying to be a farmer but could not give up gunfighting. [3] And last the feeling of admiration that Bob Starrett had for Shane. [4] The kind of admiration that only a good author can capture in a book." (av. - 8th)

Contains: two noun clusters which are not tied to verb clusters (sentences 3 and 4)

Discussion: The noun cluster in #3 is actually part of a series of impressions and needs to be tied to the previous sentences. In the interview the student read the construction with only the suggestion of /#/ after Shane, while quickly moving into #4 which ended in a /#/. It seems, then, that #3 and #4 are closely related, yet neither is complete. Instead, they depend upon #2 for both meaning and "completeness." However, because the student indicated a new paragraph as well as a separate sentence, it seems unreasonable to believe that this example merely represents a run-on thought or poor punctuation. The student clearly signalled in the written form that he meant for #3 and #4 to stand apart from sentence #2; however, when he first read #3 and #4 orally, it appears that he put a /#/ after read and continued to book before supplying another /#/, but in the second reading a /#/ occurred after both Shane and book. The student is inconsistent in his oral interpretation, but this should not be surprising since his punctuation is obviously inadequate for proper interpretation of meaning.

Oral reading citations:

a. "But the biggest impression was impressed on me when Fletcher and the homesteaders were feuding because it revolves around $\overset{3}{\text{other}}$ books we read/#/another impression was Sháne/\/↘a gun slinger who was trying to be a farmer but could not give up gun fighting/#/and $\overset{3}{\text{lást}}$ the feeling of admiration that Bob Starrett had for Shane/\/↘the kind of admiration that only a good author can capture in a book/#/"

b. "/#/but the biggest impression was impressed on me ↗ when Fletcher and the homesteaders were feuding ↗ because it revolves around other books I've read/#/another impression was Sháne/\\/a gun slinger who was trying to be a farmer but could not give up gun fighting/#/and lást the feeling of admiration that Bob Starrett had for Shane/#/ ↗ the kind of admiration that only a good author can capture in a book/#/"

The major problem appears to be one of tying together a series of thoughts. There seem to be three impressions of the West which the author gave to the student--feuding, gun fighting, and admiration of one man for another. Unfortunately, the student has presented them as a series of independent events. Several solutions are possible; the usual subordination or coordination efforts would serve very well. However, the significance of these examples for this research is not found in the solution to a single problem.

A study of #3 and #4 affords additional evidence to suggest that this construction represents a special category of sentence fragments. In construction #4, the noun cluster seems to be intended as a sort of modifying phrase to further explain the "admiration," although in a way it is an extension of the series of impressions which have been cited. In one sense, it elaborates on the impression which the author has given to the reader of the West and in another sense it only describes the admiration which Bob Starrett had for Shane. The immediate cause of incompleteness could be described as the occurrence of a misplaced modifier. However, the more basic cause might be that the whole thought corresponds to a speech afterthought or is the product of unclear thinking caused by little or no "pre-thinking." In either case, Example III requires special attention if anyone is to find a way to help students like the one who wrote this citation.

During the interview the student was asked to rewrite the sentences of Example II after they had been discussed as a series of impressions. He produced:

> "Two impressions that were made on me was when Fletcher and the homesteaders were feuding and Shane, who was trying to be a farmer, but could not give up gun fighting."

Later, in regard to the last two, #3 and #4, the student successfully produced:

> "The feeling of admiration that Bob Starrett had for Shane was the kind only a good author can capture in a book."

On the whole, the interview was discouraging, for it became obvious that the problem of incompleteness for this student could not be reached through "listening."

A. Sentence Fragments

Three categories were found useful in describing the types of sentence fragments which were found in student writing.

Category:

1. An afterthought or misplaced modifying phrase used and punctuated as a complete sentence

   a. "In the beginning of the book the author showed how undeveloped the Old West was. And how rich the lands were." (Average student - 8th grade)

   b. "The story opens as the narrator is trying to discern which events led up to a certain incident. The events in question being the story itself." (Superior student - 9th grade)

   c. "I thought this to be the best story because it told in detail all about the man and just how he felt. Also because of the story line was new to me and very interesting." (Below average student - 8th grade)

   d. "Davie was a very nice boy he understood his uncle. He did not talk back to his uncle. Or about the food. Every day they had oatmeal for every meal." (Below average student - 8th grade)

2. Omission of the subject or predicate caused by an interjection, an unnecessary word: i.e., and, and other constructions

   a. "In some parts of the book like in the saloon and at Joe's ranch gave me a good idea of the West." (Average student - 8th grade)

   b. "Every character can be shown to represent a specific group of people or place on a much smaller scale. Theseus who is an undersize boy and strives to make the physical disadvantage up with cunning, skill and daring." (Superior student - 9th grade)

   c. "A few steps lower, only because of their color, the negroes." (Superior student - 9th grade)

3. A series of thoughts that need to be tied together in some fashion which does not rely entirely on punctuation

   a. "And last the feeling of admiration that Bob Starrett had for Shane. The kind of admiration that only a good author can capture in a book." (Average student - 8th grade)

b. "First they went to the Land of Memory to visit their dead grandparents. Then, to the Land of Night where all bad is locked behind closed doors." (Average student - 7th grade)

c. "Miles Standish is asking John and John can't decide on whether or not he should. Even though he should remain faithful to his friend."

d. "The story opens as the narrator is trying to discern which events led up to a certain incident. The events in question being the story itself.
Moreover is Miss Lee's ability to maintain her purpose throughout the story without boring the reader or ruining the plot."
(Superior student - 9th grade)

e. "Once this transmission has been completed the author is able to use the naive thoughts of the child to skillfully mold her characters.
Furthermore, is the author's ability to characterize with great brevity." (Superior student - 9th grade)

B. Run-on Sentences

The run-on sentence presents a very different type of problem when compared with the incomplete sentence, for it is marked by the complete lack of punctuation or by inadequate punctuation. This is in contrast to the fragment which is clearly marked as a sentence but is not satisfactory because of its internal structure.

Category:

1. Run-on sentence - no punctuation	Fragment
"John has a problem he likes Priscilla Mullens but so does Miles Standish, he wants John to propose to her for him." (Average student - 8th grade)	"Two civilizations so different yet still so much alike in that they both felt everything done must be done with a complete soul." (Superior student - 9th grade)
2. Run-on sentence - comma splice	
"The Hebrews were an oppressed people living in misery and poverty, they could not possibly believe that some divine Gods would bring them out of bondage." (Superior student - 9th grade)	"Also, the Greeks had a love of reason, of life, and of body. While the Hebrews insisted on high moral values, faith, and love of God." (Superior student - 9th grade)

Additional examples of the two types of run-on sentence are probably unnecessary because those already given should serve to illustrate the need for teachers to recognize the characteristic differences of the sentence fragment and the run-on sentence. Within each, the categories need to be understood so that corrections and instructions for improvement will take into consideration the special features of each kind of error. The ability and special training of the students will also be important considerations. In a later section, which deals with the normalization of spoken language into written language, the use of punctuation will be discussed in more detail.

At this time it appears that the run-on sentence which exhibits faulty punctuation (Category 1) and Categories 2 and 3 under fragments are more likely to be found in the writing of the average or above average student; whereas, the run-on sentence with no punctuation and the fragment of the Category 1 type occur more often in the work of students of less writing ability. To substantiate this opinion, a much more detailed analysis is needed, but it would be a significant contribution to English and should be done. Both a larger corpus which includes a variety of composition topics and a large number of samples from students of varying ability will be essential. Until such a research project is completed, the findings of this study should serve as a basis for planning new ways to approach the problem of the incomplete and the run-on sentence.

CHAPTER V

SUBORDINATION IN WRITING AND SPEECH

Teacher: What is an S-group?

Pupil 1: Well uh/|/an S-group/|/what it contains/||/or wha-...

Teacher: What is it?

Pupil 1: Well it/|/it's a group which uh/|/tells uh/|/gíves/|/it modifies a noun or a verb/||/and it uh/|/it gives you/|/a better picture of what somebody ís dóing/#/I/|/well...

Teacher: Almost any modifier would do that and almost every word in a sentence would do that. What does the word *subordinate* mean?

Pupil: Oh/||/oh/||/

Teacher: All right.

Pupil 1: Well it it's uh uh/|/it/|/well subordinate means uh léss uh less and under the power of/#/sort of under the power of/#/and so uh a su- uh/|/an S-group is really a subordinate phrase isn't it/||/and uh it means it's uh sort of uh/|/a séntence within a sentence/#/it's jist/|/it's uh/|/less important uh or/|/something/|/well it's something léss in a sentence/#/

Teacher: Less than what?

Pupil 1: The máin uh/|/sentence structure/#/main pattern/#/

Teacher: I wonder if anyone would like to rephrase that?

Pupil 2: Well it's something that's less important than the main body of the sentence/#/líke/|/you could say *Tóm*/|/*who was in the house*/|/*ran to the store*/#/ the most important part of the sentence is *ran to the store*/#/

Teacher: What you are doing is taking one sentence pattern and making it subordinate to another, larger pattern. It becomes a larger pattern. Does it affect your basic sentence pattern?

Pupil 3: ...(indistinct)...we know that they have...it wouldn't modify like bóy...

Teacher: No, but does it affect your basic pattern? Is it part of a basic pattern?

Pupil 4: No/#/

Teacher: Why not?

Pupil 4: Because/|/it's/||/nót/||/the main thing you're talking about/#/
(Above average - 7th grade)

How many times each day, each year, in hundreds of classrooms does a similar exchange between teachers and students occur? In this brief discussion, lasting less than three minutes, the students and teacher have discussed the same concept in terms of its STRUCTURE, its FUNCTION, and its MEANING, but at no point was a sharp distinction made between the different aspects, nor was any indication given that the group ever recognized that such a distinction exists.

If he had been allowed to pursue his immediate response, Pupil 1 would have described S-groups* by their FORM. His question, "What it contains?" refers to the description of a structure beginning with a "subordinator" of the who, which, that type followed by a predicate or to a when, because, if type followed by a subject and predicate. Unfortunately, he was interrupted by the teacher. When the teacher rephrased the original question to "What is it?", Pupil 1 turned to the task of describing the FUNCTION of an S-group.

Dissatisfied with this approach, the teacher, who apparently is unsure of the type of answer he wants, gives the student a new clue, "What does the word subordinate mean?" The student is elated. "Oh! Oh!" he cries excitedly, and he launches into a definition of subordinate which would admittedly be acceptable in a vocabulary exercise but is unsatisfactory here. But the teacher is not content. He leads the discussion to a description based on an interpretation of MEANING. Pupil 2 obliges with the stock response, "It's something that's less important than the main body of the sentence," and Pupil 4 adds the final touch to the chaotic scene with the venerated but inaccurate phrase,[10] "...it's not the main thing you're talking about."

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*In Paul Roberts' PATTERNS OF ENGLISH, the text used by this class, he uses S-groups as a shortened form for "subordinated groups."

From a review of the treatment given in current textbooks to this area of grammar, the reason for the difficulties experienced by the class became clear. Even the newest school texts present a highly abridged discussion of an extremely complex structure, and the students could hardly be expected to sort out the types of "subordination" without help. That is, they could not be expected to discover the importance of describing the same subject-predicate group of words in three different ways--by STRUCTURE, by FUNCTION, and by MEANING. Furthermore, teachers, too, need help, and for this reason the Westport Project undertook to examine the area of "subordination."

Attention was now focused on determining the content of linguistically based grammar instruction at the sentence level rather than on the higher paragraph and total composition level, since that had been pursued as part of the study of transition and sentence fragments. The procedure was to examine related research and to try to apply the descriptions found there to an evaluation of the use of subordination in student writing. "Subordination" was considered a characteristic of good writing which would need special attention, not only because the tapescript discussion demonstrated the need so clearly, but also because the related research indicated that the ability to describe relationships through subordination was a mark of both language facility and mental maturity.

Related Research

Appearing in THE ENGLISH LANGUAGE ARTS prepared by the Commission on the English Curriculum of the National Council of Teachers of English and published in 1952, the following statement has served as a guide to curriculum builders and textbook publishers for many years. "The chief mark of maturity in speech or writing lies in the use of modification to build up ideas and to show the relationship of ideas to one another. Such power is a function of mental growth. It cannot be forced. As pupils mature in the complexity of their ideas, they use more and more complex sentences; they should be helped to use them effectively."[11] In her 1934 study, "Language Development of Children", which was conducted in grades 4-9, Lou LaBrant reported that children gradually learn to use all forms of dependent clauses and that most of these present no structural problems for the student writers. She also noted that "while many clauses change in character (from independent to dependent) with increased mental and chronological age of the writers, the average length of the clause (proportion of predicate to other words used) is comparatively constant between the ages of eight and sixteen. The change in quality is consequently due to change in relation and content of clauses."[12]

In a more recent study, completed in 1961, Walter Loban reported, "Both logical analysis and previous studies of language...have designated subordination as a more mature and difficult form of language expression than simple parallel statements connected by and and but. Phrases and dependent clauses are verbal patterns for showing relationships; by means of them, speakers communicate more elaborate statements than are possible with simple independent clauses. Furthermore, subordination makes possible a more coherent organization of a series of statements."[13]

Although these three significant studies emphasize the importance of modification, and subordination, the Loban report also offers a word of caution for those who rely too heavily on the index of subordination* as a measurement of superior language development. He says, "The ability to show the natural or logical relations in the content being communicated by language does not, however, depend solely upon subordinate clauses. Prepositional phrases, infinitives, appositives, verbals, and other strategies of structure serve the proficient speaker or writer in expressing and compressing his thought. Therefore, the index of subordination, valuable though it has proved to be in revealing the degree of proficiency for subjects in this research, is nevertheless crude andlimited. A complete index of the structural complexity in the subject's transcripts would encompass more than subordination."[15] Instead, he suggests that a transformational analysis of the complexity of the student's writing should be made in addition to the use of the subordination index. With these qualifications, his report does emphasize the importance of subordination in the total language picture. For this reason, too, it seemed worthwhile for the Westport Project to be concerned with the appearance of subordination in junior high school writing.

Many compositions were examined and the collection of samples of subordination was begun. Unfortunately, the definitions or descriptions for the terms modification and subordination were not clearly presented in the studies previously mentioned, and as the Westport investigators attempted to identify the various types of sentence complexities found in written material, it became necessary to establish some definite classification system. What one investigator considered subordination, another might consider merely expansion. This dilemma led to an intensive study of current linguistic material in the hope that a more adequate description of the terms subordination and modification

*"...a subordination index is computed by dividing the number of subordinate clauses by the total number of clauses...(written). This subordination index is, therefore, the percentage which dependent clauses constitute of the total clauses written by each individual."[16]

could be realized.

Webster's THIRD NEW INTERNATIONAL DICTIONARY (unabridged) defines subordinate as: "to make or consider of less value or importance...arrangements of classification into grades or ranks from highest to lowest." Subordination: "the quality or state of being subordinate to another; inferiority of rank or dignity."[16] By this definition, any structure of modification, whether it was composed of one or a number of words, could be called a subordinated group. Conversely, modification means to limit, restrict, or qualify, which also describes some of the qualities of subordination. The two terms are circular; they overlap; they are not clearly distinguishable. Because both operate on the basis of MEANING, a difference in interpretaions must be expected.

A survey to determine the use of the words clause and subordinate yielded interesting results.

Clause - a word used to describe only a subordinate subject-predicate

> Fowler: "Clause. It conduces both to clearness and to brevity if the word in its grammatical sense is applied only to what is sometimes called a subordinate clause, and never either to a complete sentence or to the framework of the sentence, which is often called the main or principal clause, but may equally well be called main sentence. The definition of a clause, then, should be 'subordinate words including a subject and predicate, but syntactically equivalent to a noun or adjective or adverb'; in this book the word is always to be understood thus."[17]
>
> Nieman, Greiffenberg, Zahner (an 8th grade textbook): "The term clause... (is used)...to refer only to a subordinate clause."[18]

Clause - a word used to describe both dependent and independent subject-predicate

> Woolley and Scott: "Clause. A group of words that is part of a sentence and that contains a subject and a predicate. Clauses that are not by themselves complete in meaning are dependent (or subordinate)."[19]
>
> House and Harmon: "In the sentence Sin has many tools, but a lie is the handle which fits them all, there are three clauses. The first two may be called independent (or principal) clauses; the third one is

> an adjective clause modifying the noun handle, and it may be called a dependent (or subordinate) clause, because it is dependent upon (or subordinate to) another clause...Because the noun clause cannot stand alone and because of its dependence upon the full sentence for its meaning and construction, it is also generally classified as a dependent (or subordinate) clause."[20]

Clauses - described by their function in a sentence

> Sledd: "Dependent (or subordinate) clauses either (1) help compose expansions of smaller grammatical units, or (2) are equivalent to single nominals, adjectivals, or adverbials, or (3) meet both these conditions...dependent clauses are introduced by relatives, subordinating conjunctions, or interrogatives...and may themselves be classified as nominal, adjectival, or adverbial."[21]

Subordination

> Conlin: "The subject-predicate word group or clause is the basic structure of the English sentence. Series of clauses may be added or coordinated by such connectives as and, but, for, yet, nevertheless, however, and others. In this way additional meaning is communicated...
>
> "Subject-predicate word groups may be included within sentences either as modifiers or as substitutes for nouns. Such inclusions are called subordinate clauses...
>
> Subordination too is a way of adding meaning, but it is more than that. It is a way of communicating relationships and interrelationships among the elements of communication."[22]

> Roberts: "The expression of ideas not as basic sentence patterns but as modifiers of other patterns or parts of patterns. All subordinate constructions derive ultimately from basic patterns. However, the elements from the basic patterns are modified through rules of transformation so as to express various degrees of emphasis."[23]

From these brief descriptions it is apparent that part of the confusion which faces any investigator or teacher comes from a lack of clear statements on the nature of the terms used. For all authors, clauses must contain a subject-predicate pattern, but they disagree on the FUNCTION of dependent clauses. For Fowler, clauses are syntactically equivalent to a noun, adjective, or adverb which suggests that they are used as forms of expansion; whereas Sledd views the dependent clause either as a unit of expansion or one of substitution or both. Although many clauses have their own subject and predicate, the relative clause uses a special structure word (who, which, or that) to act as the subject. Generally, Conlin seems to agree with Sledd. That all of these are good is not in doubt, but it is important that one recognizes the divergent viewpoints, for they help to explain the confusion in the English classroom.

Inaccurate Terminology

Obviously, much of this confusion rests upon the terminology employed to describe some of these structures. Dependent or subordinate clauses, and subordination are sometimes described in terms of their power to modify meaning, sometimes in terms of the special structure words which introduce the group of words, sometimes in terms of their role in the expansion of smaller grammatical units, and sometimes as a unit which can modify a whole sentence (Roberts). Furthermore, the use of words like expansion and modification further confuse the student, for they may be used to describe the same situation.

This overlapping makes it impossible to compare superior writing with less skillful writing by measuring the number of clauses or the amount of subordination used, or even by classifying the type of expansion or modification used. Until new terminology which is more precise and rigorous has been developed, any comparisons will be questionable and far less than satisfactory. However, from a survey of the many language textbooks and many student papers, some very interesting observations were made which may prove helpful to anyone who would attempt to provide a report on "subordination" in student writing. In the meantime, working in a rather restricted sense, important features of speech and writing of adolescent work were discovered.

Study of Student Papers and Tapescripts

The Project proceeded with an examination of student papers to determine some of the ways in which students changed the basic sentence patterns that they used. From this data and from numerous language textbooks, a description

TABLE II

FUNCTIONS OF IMPORTANT SYNTACTIC UNITS IN ENGLISH

Syntactic Units

Used as:	I. Modification units of:					II. Expansion for:					
	A. Sentences	B. Single words									
		N	V	Adj	Adv	Subj	DO	Comp	Ind Obj	Obj Complement	Obj of Prep
	a	b	c	d	e	f	g	h	i	j	k
1. S-groups* (who, which, that)		x		x	x	x	x	x	x	x	x
2. S-groups* (all others)	x	x	x								
3. 2-ing 2-ed	x	x				x	x	x	x	x	x
4. Infinitives	x	x	x	x		x					x
5. Appositives		x									
6. P-groups	x	x	x			x					
7. Adverbs	x	x	x								

*As described by Paul Roberts in PATTERNS OF ENGLISH of some types of expansion and subordination was developed; however, just as it is a well-established fact that "all grammars leak", it is certainly true that any description of any part of a grammar will also leak. Even after a table (Functions of Important Syntactic Units in English - page 47) was planned, it was difficult to place some of the constructions written by the students into any of the categories which were provided. The x marks on the table are intended to represent the occurrence of the syntactic structures in the role of a unit of modification or expansion. They have been identified from an extensive reading in linguistic texts and from the examination of student papers. However, the completed study necessitated a new table (page 57). A more comprehensive survey of materials may well discover examples which would fall into some of the empty spaces.

Because so much attention has been given to the use of expansion and subordination as a measure of language growth, the first group of writings to be studied for these features was that done by the most scholastically limited class in the school. From two sets of papers written by these students, five (5) different types of expansion were found and four (4) different kinds of modification were exhibited (see below), yet the over-all impression of every composition is that it is a poor paper. It should be noted that the sampling was extremely small, and structures representing the other categories would probably occur in a larger collection of data, although one should not expect all of them to be represented.

Examples of expansion (See Table II- page 47 for guide to symbols)

Below average 7th grade:

1. (1g) My mother said (that) the day we stop fighting is the day she dies.
2. (1g) I wish (that) there weren't any commercials at all because then the programs could be longer.
3. (1j) My friend told him to stop it, but he didn't.

4. (3f) Having a snowball (fight) is a lot of fun.
5. (3g) These dogs are taught to grab the arms or legs.
6. (3k) You can correct or get rid of this habit by reading over what you write.

Examples of modification

Below average 7th grade:

1. (1b) Anyone who can walk can ski.
2. (1b) Policemen are men that help to keep our towns and cities safe.
3. (2a) Whenever he is hungry, he keeps on going through my legs and things because he wants me to know he loves me.
4. (2a) After we did it we went home.
5. (2a) When my brother gets home it's murder.
6. (2a) If there weren't any commercials the programs could be longer.
7. (2c) We were walking down the Post Road when we saw a car lot.
8. (2c) I like the new Short-ee skis because I find (that) you can hold your balance better with them.
9. (4a) To measure the length of the ski stand up and raise your hand above your head and cup your hand.

Later, while examining more papers of students, the investigators became aware of the abundance of three special types of constructions, 1g, 2a, and 2c, which were noted on the table of Functions of Important Syntactic Units in English (page 47).

1g:

1. I think (that) it is much fun. (Below average student - 7th grade)
2. I wish (that) there weren't any commercials... (Below average student - 7th grade)
3. It showed (that)...and that there wasn't any law to protect the people. (Average student - 8th grade)
4. Yet he believes that once he starts something he will not give up... (Average student - 8th grade)
5. ...because you knew (that) sooner or later Shane was going to leave... (Average student - 8th grade)
6. John in return tells that Miles is a wonderful man, and that any woman would be glad to marry Miles. (Average student - 8th grade)
7. Miles decides that John is really better for Priscilla, and... (Average student - 8th grade)

the alternative constructions. These more skillful choices would include the sentence modifier type described by Roberts, modification units such as P-groups, or perhaps reversed word order. There is no difference in the quality of the kernel constructions in 2a (attachments) and 2c (modifiers). Although they function differently, they both represent a very simple and common construction.

Revision of Table II

Because the new terms, attachments, modification units, and expansions, have been useful in this study, a new table has been prepared. (See page 57)

The Absence of Certain Structures from Table V

It has already been noted that there are empty spaces in the table which has been prepared to illustrate the types of modification, expansion, and attachment that have appeared in student writing. Previously, other researchers have noted that some structures occur more frequently than others. Because the little-used groups simply do not serve the more frequent needs of a writer, they are rarely chosen and special instruction is necessary if they are to become part of the language resources of the individual. Conversely, instruction dealing with the structures of the 1g, 2a, and 2c type is probably unnecessary except to acquaint students with the grammatical names of the elements and to illustrate some of the fine shades of meaning which are obviously controlled by a few well-chosen words.

Use of New Terms

The confusion which results from the continued use of terms like modification, expansion, and subordination will continue as long as authors do not (1) recognize the need for distinguishing between STRUCTURE, FUNCTION, and MEANING and (2) indicate to the textbook readers that some structures of English are almost obligatory and that others are a writer's choice.

this construction would seem to support this conclusion. LaBrant said in her 1932 study that "most of the noun clauses are used as direct object of the verb, over 60 per cent as object of a verb of thinking, saying, or believing."[24] Little or no distinction has been made when these constructions have been considered in most textbooks. Because they are already so much a part of the child's language, and because they are also definitely obligatory, they will need little special attention in the school program. They should be considered as expansions, but expansions which need no special attention and little encouragement. (Punctuation of direct discourse using a similar construction must, of course, be taught.)

2a and 2c: These attachments and modification units appear to be obligatory constructions most of the time, for they actually represent the simplest way of expressing cause, time, condition, etc. In effect, they are kernel constructions and should not be used as a guide to the identification of superior writing. Instead, satisfactory substitutions which represent a more literary style should be the syntactic units that are considered marks of a mature and compact style; these need to be taught. In the following examples the underlined portions appear to represent a kernel clause because any satisfactory substitution is more complex than the original.

Because

Ex. 1: "I like it (social studies) because I like studying other countries." (Below average student - 7th grade)

Alternative constructions:

a. I like it, for I like...
b. The reason I like it is that I like...
c. Because I like studying other countries, I like it. (Weaker - poor choice)

Ex. 2: "I feel I don't have friends because I try to hack around and no one else wants to." (Below average student - 7th grade)

Alternative constructions:

a. Because I try to hack around and no one else wants to, I feel I don't have friends.
b. Trying to hack around when no one else wants to is probably the reason I feel I don't have friends.
c. When I try to hack around and no one else wants to, I feel I lose friends.
d. After I try to hack around and no one else wants to, I feel I have lost friends.

When

Ex. 1: "When I go home after school, I like to talk on the phone..."
(Below average student - 7th grade)

Alternative constructions:

a. At home after school, I like...
b. Going home after school, I find that I like...
c. I like to talk on the phone when I go home...
(a simple reversal)

After

Ex. 1: "After I eat my dinner, I have to do my homework."
(Below average student - 7th grade)

Alternative constructions:

a. Dinner finished, I have...
b. After eating dinner, I have...
c. I have to do my homework after I eat...
(The reversal changes the time order of events. Some may feel that the original phrase shows the time sequence (eat dinner - do homework) better than the reversed form. If so, the reversal would be a poor stylistic choice.)

If

Ex. 1: "If you don't have friends, you would (will) be very sad."
(Below average student - 7th grade)

Alternative constructions:

a. Without friends, you will...
b. Friendless, you will...
c. You will be very sad if you don't have friends.
(The reversal makes the statement order into effect-cause. although acceptable, it may be undesirable in some situations. the cause-effect relationship expressed by the original sentence is probably stronger.)

The purpose of these examples has been to illustrate that the 2a and 2c group are kernel constructions for junior high school students. They occur commonly and in appropriate situations in the speech and writing of seventh grade students; therefore, they should not be considered in the same way or given the same value as the more skillful choices represented in some cases by

TABLE IV

Survey of Occurrence of 2a and 2c Structures in Writing and in Speech

	Speech			Writing	
Structure Word Signal	Below Average 7	Average 7	High 8	Below Average 7	Average 7
after			2	3	
although					2
as	1	1	1		2
as though		1			
as fast as	1				
as far as			1		
as long as	1				
as soon as	2				
because	33	25	10	4	2
because if	2	1	1		
because when	1	1			
but if			1		
before	1	1			
if	20	12	3	5	13
like	1	2	2		
like when	1	2			
since	1	1			
until	1	1			
whatever		1			
when	23	28	5	13	6
while	1	1	1		

Speech: The occurrence of these constructions compared to the total number of student words uttered has not been considered. Instead, each of the two seventh grade tapescripts represent a one-hour discussion; the eighth grade tape was about one-half as long.

Writing: The compositions of the average group were approximately one page long, while the below average group wrote paragraphs about a half page in length.

the alternative constructions. These more skillful choices would include the sentence modifier type described by Roberts, modification units such as P-groups, or perhaps reversed word order. There is no difference in the quality of the kernel constructions in 2a (attachments) and 2c (modifiers). Although they function differently, they both represent a very simple and common construction.

Revision of Table II

Because the new terms, attachments, modification units, and expansions, have been useful in this study, a new table has been prepared. (See page 57)

The Absence of Certain Structures from Table V

It has already been noted that there are empty spaces in the table which has been prepared to illustrate the types of modification, expansion, and attachment that have appeared in student writing. Previously, other researchers have noted that some structures occur more frequently than others. Because the little-used groups simply do not serve the more frequent needs of a writer, they are rarely chosen and special instruction is necessary if they are to become part of the language resources of the individual. Conversely, instruction dealing with the structures of the 1g, 2a, and 2c type is probably unnecessary except to acquaint students with the grammatical names of the elements and to illustrate some of the fine shades of meaning which are obviously controlled by a few well-chosen words.

Use of New Terms

The confusion which results from the continued use of terms like modification, expansion, and subordination will continue as long as authors do not (1) recognize the need for distinguishing between STRUCTURE, FUNCTION, and MEANING and (2) indicate to the textbook readers that some structures of English are almost obligatory and that others are a writer's choice.

TABLE V
(Table II Revised)

FUNCTIONS OF IMPORTANT SYNTACTIC UNITS IN ENGLISH

Syntactic Units

Used as:	I. Attachments	II. Modifiers				III. Expansions					
	A. Sentences	B. of single words				C. in function units					
		N	V	Adj	Adv	Subj	DO	Comp	Ind Obj	Obj Complement	Obj of Prep
	a	b	c	d	e	f	g	h	i	j	k
1. S-groups* (who, which, that)		x		x	x	x	x	x	x	x	x
2. S-groups* (all others)	x	x	x								
3. 2-ing 2-ed	x	x				x	x	x	x	x	x
4. Infinitives	x	x	x	x		x					x
5. Appositives		x									
6. P-groups	x	x	x			x					
7. Adverbs	x	x	x								

*As described by Paul Roberts in PATTERNS OF ENGLISH

As long as textbooks present clauses in such a way that the author himself appears unable to recognize the relationship of alternate constructions to the kernel parent, stylistic choice will remain haphazard and will operate at the subconscious level. If one of the goals in composition classes is to awaken in youngsters an awareness of the power of expression, textbook writers must take the time to teach an appreciation of stylistic variations vs. obligatory or kernel constructions.

Equally distressing is the way in which the word subordination is treated. Often, it is used in grammar books the same way as it is in the dictionary. If so, then the student has available to him at least three choices by which he can subordinate one idea to another. Modification units, expansion units, and attachments all allow for a type of subordination. Rather than think of subordination as a type of construction, it would be better to consider it as an expression of relationship which is obtained by the use of any one or a combination of these three methods. Then, when a teacher writes on a student's paper, "Sentences are too short and choppy; try to use subordination," the student will have at his command three processes, each of which contains a variety of alternate structural forms to help him convey his intentions.

Another of the limiting features of traditional public school English grammar has been the statement that there are three main types of sentence structures: simple, compound, and complex. Description of the complex sentence rests upon the use of the term "subordinated clause." If the explanation of the subordinate clause is changed as this Project proposes, the entire time-honored method of classifying the complex sentence must be set aside. Nevertheless, the investigators do suggest that this traditional concept of sentences as being either simple, compound, or complex is too limited, too restrictive, and completely inadequate. Because the description of subordinate clauses as found in the definition of complex sentences is only superficial, its use as the principal means of identifying a complex sentence cannot now be justified.

Several factors,then, have contributed to the disorder which now exists. Most important are the use of inexact terms to describe the overlapping duties of different constructions, the lack of distinction between STRUCTURE, FUNCTION, and MEANING in teaching materials, and the grossly over-simplified discussions of sentence types. For the development of a profitable program for the teaching of grammar, serious consideration must be given to a re-appraisal of earlier investigations of subordination in student writing, and additional studies concerned with *obligatory* constructions and sentence descriptions are necessary.

CHAPTER VI

THE COMPOSITION PROCESS

The study of language and the study of writing are inextricably woven, but the processes by which the writer consciously or unconsciously selects from his language resources to reproduce his thoughts and opinions in a new medium is not clearly understood. Speech, reading, and writing develop in that order. The baby learns to speak easily, but reading is never mastered by some students, and many adults find formal writing laborious, exacting, and time-consuming. Nevertheless, to write prose, free from any type of error yet meaningful in content, is the expected result of twelve years of education. As unrealistic as this goal may be, it remains a prime objective of American education. However, to establish a relationship between the study of linguistically based grammar and success in writing was not the intention of the Westport Project; instead, an important phase of the work was to find how students use their language facility to produce written work and later to revise and improve it.

Through the study of tapescripts and compositions, the Project sought to uncover and record several of the steps in the development of a composition. Although it would be unreasonable to anticipate that all the steps in the process could be examined or, for that matter, even identified, it was felt that a sequence of events culminating in a final paper could be outlined.

Steps in converting thoughts to a written form:

1. (impulse??)
2. pre-thinking
3. thinking - expressed through speaking or in early rough drafts
4. writing - standard prose
5. revising
6. rewriting

The crucial yet meagerly researched steps in this outline occur in the movement from 2 to 4 above. During this phase, the student is in the midst of the "normalization process,"* the procedure for changing the first thoughts (either expressed speech or writing or unexpressed mental writing) to standard written English. How successfully he moves from thinking to writing determines the quality of his output and reveals his skillfulness in manipulating language structures.

First, it is the opinion of the investigators that this process will vary with individuals according to many factors: intelligence, inate language ability, type and quality of instruction in composition which they have had, the degree of motivation they feel, and the strength and conviction of the opinions they wish to express. Although these variables have been recognized, it does not seem worthwhile to investigate the effect of any one of these influences on normalization until the normalization process itself is better understood. Instead, numerous citations were secured which would yield information about this translation procedure. They were obtained from a variety of situations, with full knowledge that more extensive research will be needed.

Second, it is assumed that most writers of standard prose works have learned the special language of the written word from their reading of standard prose. This assumption should be further explored by another project which would seek to establish a definite relationship between ability to write and the quantity and quality of the reading of an individual. Experienced teachers have long felt that students in junior high school often imitate a favorite writer and only later develop their own style. Because these writing models are considered standard prose, the student is, in effect, following a desirable structural guide as he writes. Furthermore, the young reader who is aware of language and responds appropriately to stylistic variation in his reading is the one who will have absorbed and developed detailed mental images of language structures characteristically used in literary works. The more conscious the reader becomes of the infinite variety of ways in which a writer can express himself, the greater is the chance that he will also use them effectively.

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*The Project is indebted to Dr. J. B. Carroll of the Harvard Graduate School of Education who first suggested the term "normalization" and the importance of this step in the study of the writing process.

Third, it is believed that skillfulness in handling the written language at the junior high school level rests upon several other important points. A student's skill in expressing his opinion in the written language is rather directly related to the difficulty of the material which he is attempting to verbalize or convey to a reader. In other words, when the concepts which the student is discussing are easily understood by him and are well within his range of experience, the product of his endeavors will be prose that is clear and language which has been successfully chosen for a particular purpose. However, when the concepts which the student is handling are abstract, difficult, and almost beyond his maturity, his syntax becomes jagged, the literary phrases appropriate for the discussion are misused or missing, and the logic of presentation becomes clouded by the struggle for syntax.

That all three of these hypotheses have not been thoroughly investigated is obvious, but the Westport Project has, nevertheless, proceeded to study the normalization process. Several methods were used. Generally, the students were given copies of the tapescripts made during one of their regular classroom sessions. They were asked to find the speeches which they had made as individuals and to normalize them. "Normalization" was intended to mean the conversion of spoken passages into acceptable written prose. Of course, the distinctions between speech and writing were explained and in no way were the students given the impression that speech was inferior to writing. Every effort was made to reassure the student that no criticism of any speech was intended; they were reminded of previous lessons in the appreciation of both forms and the differences which are always expected and, indeed, usually found. In spite of the care taken in this operation, the purpose of the exercise was missed by several of the students. Some interpreted "normalization" to mean only the changing of the speech form so that it would show no False Starts, Repetitions, etc. These results, however, would still not be standard written prose. When given a second opportunity to work on the papers, some of these students were able to go beyond this obvious first step; others were not. A few had moved directly from the tapescripts to standard written English on the first attempt.

With another group a slightly different arrangement was made. After the first "normalization" attempt was made, the teacher read the material produced, and he "corrected" the normalizations as if they were a set of compositions. After the teacher had made his comments, the papers were ready for rewriting. This procedure is analogous to the revision process. Finally, a finished copy was required.

In an average seventh grade section the procedure was again changed. Copies of three recorded passages, each representing a different degree of complexity and occurring in the tapescript of a discussion which had been held earlier by the same group, were given to the entire class for normalization. In this case, the students were not working with their own "thoughts" but with those of another student. The investigators wanted to study the results of this approach and felt that the process of handling the speech of another individual might give some information about the interpretation of speech. Generally, when a person speaks, the listener relies on intonation, paralinguistics, etc. to help understand what is said. When these are removed, and only the words remain, the reader becomes abruptly conscious of the inadequacy of writing just as one would speak. The analysis, then, of this data was concerned with the variations in responses and with the appearance of structures which would be objectionable in standard written prose.

Normalization

A. Superior 9th grade class - THE ILIAD and THE ODYSSEY - Unrehearsed classroom discussion

Student 1: "Well when Hector/|/went out/|/outside the walls of Troy/|/he knew he was gonna be killed by/|/Achilles/#/and uh/|/yet he still stood out there even though his father Priam was pleading with him/#/but álso we must say/|/that he álso thought he could not go back in/|/because/|/it was his bad/|/it was his counseling that/|/uh/|/he ordered uh/|/the uh/|/armies to stay outside the walls of Troy/|/and try to fight back Achilles/#/and/|/ maybe this is another reason/|/he stayed out/#/but/|/he álso/|/has this quality of suffering/|/because/|/he/|/he tries his best/#/"

Note: Broken lines in the following normalizations indicate structures which were used that are considered undesirable in standard writing; solid lines indicate structures which were used that are considered an improvement.

Normalization 1: "When Hector went outside the walls of Troy, he knew that he was going to be killed by Achilles and yet he still stood out there even though his father Priam was pleading with him. We must also say that he thought he could not go back inside because it was his bad counseling that ordered the armies to stay outside the walls of Troy and try to fight back Achilles. Maybe this is the reason he stayed outside. But, he has this quality of suffering because he tries his best."

Normalization 2 (written after the teacher discussed the desire for standard written English): "When Hector went outside the walls of Troy, he knew that he was going to be killed by Achilles; yet he still stood outside even while his father Priam was pleading with him not to. He thought he could not go back inside the walls because it was his bad counseling that originally ordered the armies to stay outside the walls and try to fight back Achilles. Probably this is the reason he stayed outside. But, he has this quality of suffering because, in the face of all this, he tries his best."

Student 2: "Uh/|/well thought was/|/thought was free/|/in both of those times/|/they didn't have any pressures on their lives like we do/#/we've got uh/|/advertising and word of mouth and everything coming right into our lives/|/it's all molding/|/everybody's minds into a/|/set pattern/|/ but they didn't have this/#/I don't think/||/so they could think along with their own lines/| /and were/|/were more creative/#/"

Normalization 1: "Well, thought was free in both of those times. They didn't have any pressures on their lives like we do. We've got advertising, word-of-mouth, and everything, coming right into our lives. It's all molding everybody's minds into a set pattern. They didn't have all this, so they could think along their own lines and tacked-on were more creative."

Normalization 2 (after the teacher had discussed the desire for standard written English): "Thought was free in both Golden Age Greece and Shakespearean England. They didn't have any pressures on their lives like we do. We've got advertising, word-of-mouth, and everything else coming right into our lives. It's all molding everyone's minds into a more or less set pattern. These two earlier periods didn't have all this, so they could think along their own lines and were more creative along the lines of tragedy."

Comment: These students show some awareness of the need for being more specific in the written language, but they are still unable to drop completely some of the informality of the spoken form.

Student 3: "Well I think he's uh/|/characterization is excellent I think because uh/||/he seems/|/or he's shown to be a very heroic figure/|/and not one who will give up/#/for instance/|/when uh/|/he uh/|/in the middle of THE ILIAD when he returned to Troy/|/to uh/|/tell Hecuba to make gifts to Athena and his wife/||/begs him not to go back out/|/but he has a sense of duty/|/and he goes out again/#/"

Normalization 1: "I think his characterization is excellent because he is shown to be a very heroic figure and not one who will give up. For instance, in the middle of THE ILIAD when he returned to Troy to tell Hecuba to make gifts to Athena, and his wife begs him not to go back out, he has a sense of duty and goes back out again."
(Note: The last sentence is too involved to be clear.)

Normalization 2: "The characterization of Hector is excellent. He is shown to be a very heroic figure and one who will not give up. He returns to Troy to tell his wife to offer gifts to Athena, where she begs him not to return to the field. Despite this, his sense of duty requires him to go back out."

Comment: Although the student is still having difficulty in expressing all of his ideas in a compact way, he shows a decided improvement in his last attempt. The use of despite this improves the sequence of his thoughts. Here is an example which could profitably be discussed in the framework of the transition problem.

All of these students managed to improve their first normalization attempt. Each was able to eliminate some of the speech characteristics which occurred in the first attempt and to introduce one or two special literary phrases. These examples should serve to indicate how a student who has a good mental image of standard prose can use it to accomplish his purpose.

B. Superior 9th grade class - SPOKESMEN FOR GOD - This discussion was to be centered around two chapters from the book. Each student was given a discussion guide to look over the night before. The relative merits of such a guide were also discussed.

For the first normalization attempt, emphasis was placed on the normalization of the spoken language, which represents the first record of the thinking step, into acceptable standard prose.

Following this, the first normalization attempt was corrected and commented on in the same way that a composition would be.

Finally, the students were asked to revise their work and to submit a finished copy.

transition
Student 4: "Well I kind of disagree with you because/||/I think/||/uh/|/a
lot more people have more to say because they have this shéet and if yóu/|/
FS
have to have something to look or refer to/||/I mean when someone just cálls
on you and you/||/don't have anything to say about what's been talked
tacked-on
about/||/you can refer back to your sheet and get idéas/||/at least/#/but
when/||/you're just having a little discussion/||/you might not have anything
cause of the effect is not clear
to say/|/and I think we had a more lively discussion now than we had before/#/"

Normalization 1: "The sheets used as a basis of discussion are of benefit to the pupils. They enable the pupils to have something to refer to when they have run out of ideas. The sheets help make the discussion more lively."

Teacher comments (pertinent to the Project): "Unclear reference - What were the sheets? You begin your first sentence with sheets, but I'm afraid that the reader needs a brief description. You might use a relative S-group for this job. Ex.: The guide sheets, which...and used as a basis for the discussion, are a benefit...

"Unclear pronouns - Notice the pronoun they. I have underlined them for you. Your reference is something like this:

sheets - pupils - they
same
they - pupils - they

To avoid this, the first they could be a synonym for sheets, such as the guide."

Normalization 2 (after the student had read the teacher's comments): "The guide sheets which were used as a basis of discussion are of benefit to the pupils. The guide enables the pupils to have something to refer to when they have run out of ideas. Thus, with the guide sheets the discussion becomes more lively."

Student comment (addressed to the teacher): "It seems difficult to clear up the confusion caused by the pronouns. The way I have done here the word "guidesheets" seems repetitive because these words are in every sentence. Would putting this in place of "the guide" in the second sentence improve this paragraph. HELP!!!"

Final teacher comment: "In sentence 2 use it as a substitute for the guide. There is no danger of misunderstanding because it cannot refer to the plural form pupils which immediately precedes it."

Comment: Although the pupil experienced some difficulty with pronouns, he was able to profit by the comments made by the teacher. This is especially significant when compared to the work done by an average seventh grade class. This will be discussed later in the chapter.

spoken rapidly

Student 5: "So I thínk/||/I/|/usually think in a discussion/||/yóu/||/get more interested in it when yóu/||/even though I didn't réad this chapter I know/|/that hé/||/came upon something that/|/that Í/|/hád a thought about and that I/||/had something to say about/#/and I think that it's more interesting/#/ of course if you have something to say/#/and when yóu you knów you have an opinion/|/you become involved.../#/"

Normalization 1: "Even though I didn't read the chapter, a discussion enables you to get more interested in the material. It is more interesting to introduce a new topic than discuss a certain topic for a length of time. You become very involved when discussing an opinion you are informed about."

Normalization 2: "Even though the chapter wasn't read, a discussion manages to get interesting. It is more interesting to introduce a topic than to discuss a certain one for a length of time. When an opinion is know(n), it is easy to become involved."

Comment: This seems to be an obvious case of vague and indefinite thinking producing illogical prose which is non sequitur. The prethinking process, discussed earlier in Chapter III, is certainly missing.

C. Superior 9th grade - oral report - THE GREEK WAY - In this oral report the student is speaking from notes on one chapter. He was told to be "chatty" and not to stick to his notes.

The oral report transcription is actually three pages long and the normalization which the student prepared after he had listened to the tape and read the tapescript several times required two pages. Only excerpts are presented here. At first, the experience of hearing his speech and recognizing the disorganization of his delivery was a great shock. After he had recovered and had had several conversations with his teacher, during which she was able to restore some of his confidence, the student attempted to normalize his spoken report.

Student 6: "Well if you chopped this/|/the first chapter of 'East and West' right down/#/with uh/|/500 BC/||/(Athens was fóunded^{3})/||/and uh/|/the fact that/|/this city/||/has fórmed our líves tóday/|/in other words if uh/|/the thinking of men/||/ín Gréece/|/at that time/|/has changed our way of lífe in an indirect way/#/uh/|/it talks about Gréece as being the Wes- the/|/ beginning of the wéstern wórld/#/and it has^{2}/|/as^{2} an opposite to Greece^{2}/|/ it^{2} has/|/uh/|/Róme/|/as being the Éast^{2}-/|/the^{2} ígnorant^{1} East^{1}/#/uh/|/the/|/ the caúses/|/of whý this happened are not really knówn but/||/it is/|/it is uh/|/by universal consent that/|/Greece has been made/|/to be in the áncient world in^{1} other words^{1}/|/uh/|/the begínning of the modern world as we know it/|/ríght áfter Greece/#/"

Normalization 1 (excerpt 1 from student paper):

The First Chapter of East and West

"The city of Athens although founded (approximately) in five hundred B.C. has changed (shaped) our way of life to a great extent. In the main this is what the first chapter of Edith Hamilton's book, THE GREEK WAY is about. Miss Hamilton thinks of Greece as the beginning of the western civilization that we know today, and of Rome as the backward East. Even though Greece is classified as the beginning of the western civilization it is by universal consent of philosophers that Greece be in the "ancient" world. In other words the "modern" world came right into being after Greece."

Student 6 (excerpt 2 from tapescript): "Greece is right on the édge of the western world/#/$\overset{2}{\text{the}}$ $\overset{3}{\text{western}}$ $\overset{3}{\text{world}}$/||/$\overset{2}{\text{the}}$ $\overset{3}{\text{eastern}}$ $\overset{1}{\text{one}}$/|/is the sáme/|/ all over/|/in ancient times/#/$\overset{2}{\text{there}}$/|/except for Greece/#/there was/|/a/|/ a despotic throne (which) determined the state by its whíms and fáncies/#/ there was/|/a wretched/|/pop-/|/populace that uh/|/was by/|/for the most part póor/|/and/|/there was/|/a great príestly organization/||/..."

Normalization 1 (excerpt 2 from student paper): "Except for Greece, all over the ancient Eastern world the government(al) structure was the same; a despot on the throne who governed the state by his whims and fancies, a great priestly organization and a wretched and for the most part poor common populace."

Comment: It seemed clear to the investigators that the student originally suffered from a lack of understanding of what he had read. The main idea, that Greece was the beginning of western civilization and that Rome was actually very backward, apparently did not become clear in his mind until he had spent a great deal of time reading the material and listening to the tapescript. Although he had notes which he could use to supply facts or opinions, when he temporarily needed to refer to them, they were unable to provide the transition from one point to another. Apparently they had not been organized to show a logical development to a conclusion. Other examples of this uncertainty or unsureness in speaking and writing about abstractions are available; however, it is enough to say at this time that a teacher's expectation for the student's performance must take into account the difficulty of the material which the student is studying.

D. Average 7th grade class - THE BLUEBIRD - An unrehearsed classroom discussion which served as a review of the literature unit. Students were not familiar with any of the questions which the teacher asked, but all of the students had read the play. They had not previously written any of the remarks.

Student 7: "Well/|/the dog/||/he gave them móre/||/he loved them/|/uh móre than what they deserved/#/and that shows that the dog/|/was a lot more loyal than the cat/#/because the cat/|/he just likes to do things that are réal/|/and that/|/you know/|/that/|/..."

Normalizations:

a. "The dog gave the children love, perhaps more than they deserved. That shows that the dog was more loyal than the cat."

Comment: This is good as far as it goes, but the student has omitted the last part of the speech citation.

omission

b. "Well the dog loved and he gave them more than they deserved. I think that shows that the dog was more loyal than the cat. Because the cat just wants to do things that will of benefit to him." (last sentence incomplete)

Comment: The student has not only been careless, but has also continued the use of I think and the fragment beginning with because.

omission and comma fault

c. "The dog gave them more, he loved them more than they deserved and that shows the dog was a lot more loyal than the cat. The cat just likes to do things that are real."

added subject

Comment: At the point of omission the student is guilty of producing a run-on sentence of the category 2, comma-splice, type. Otherwise, the first part is satisfactory. In the student's second sentence, he recognized the need for a subject to be added which would indicate the reference (cat) to which the it in the spoken form was intended.

d. "I think that the dog was ill treated yet he still loved the children. This shows that he was loyal. The cat was well treated and he wasn't loyal."

Comment: With the exception of the speech form I think the student has produced standard prose style. Notice the use of yet to set up the logical proof of the next statement, "This shows that he was loyal."

comma fault

e. "The dog loved the children more than they deserved, this proves that the dog was a lot more loyal than the cat, because the cat just wanted to do things that are real."

unnecessary comma

Comment: The comma-fault which is used to connect the first two ideas leads to the difficulty found at the point of the second comma. Not only are the commas inadequate, but the word because cannot clearly express a relationship in this case until the reader is helped to clear up the misunderstanding caused by the first comma.

Student 8: "Well uh...(coughing)...uh when they were having a fight with the trees he said that/|/he'd uh got/|/hit with the uh (rock) and uh whatever it is/|/that he got hit/#/and uh/|/that he had hurt himself but you couldn't see it/#/and that wasn't true/#/and/|/ until the/|/and the dog knew it/#/so the dog kinda wanted to take revenge on the cat in the end/#/ and that's why he kinda beat him up/#/and uh/|/because the dog the cat was on the other side and he wanted/|/the dog wanted to protect the children/#/ and the children didn't even know it was the cat/#/because he kept acting as though it was the opposite/#/"

Normalizations:

a. "During the fight with the trees, the cat told the children that he had been hurt, which was false. To get even with the cat the dog really did hurt him, in the end. The dog sought this revenge because he felt the cat was a traitor, and he wanted to protect the children. The children never thought the cat would betray them, because he could act as if he loved them."

unnecessary comma

b. "The cat was deceiving the kids through through the whole fight with the trees and was trying to lure them into trouble. When the dog tried to interfere the cat acted hurt and played on the children's sympathy so they told the dog to go away but it was the dog through the whole book who was trying to protect the children."

R

comma needed

needs period to avoid run-on

c. "Well, then they were having the fight with the trees the cat said that he had gotten hit with something and it had hurt himself but you couldn't see the bruise . But it wasn't true that he had gotten hurt and the dog knew it so the dog wanted to take revenge on the cat in the end and that's why the dog beat the cat up."

not needed in writing

reference unclear

d. "While having a fight in the woods with the trees and animals_the cat says he has caught a blow from the pit. The dog hearing this says_the cat is lying_and_is immediately punished. At the end the dog fights the cat because he wanted to protect the children from further harm."

e. "Well when they were having a fight with the trees, he said that he'd got hit with the rock and that_it wasn't_true and the dog knew_it, run-on so the dog wanted to take, revenge on the cat in_the_end_ really misplaced and that's why he beat him_up and and the children didn't know that the cat was against them and the dog was trying to help, but the children thought it was the opposite."

Comment: There are a variety of unacceptable features in these normalizations. Most outstanding is the general unawareness of the students of the value of punctuation. Added to the samples shown in Chapter IV, these citations substantiate the opinion that this type of student does not have a mental picture of the use of punctuation in the material he is reading. Also, he does not know how to move from one idea to another. In other words, his favorite transition device is the comma.

From these examples of normalization several factors have been illustrated. The most significant contribution of this research is the development of a method of studying the composition process which can be used by anyone in almost any classroom. A teacher who will take the time to record student conversations, discuss the characteristics of speech, and help the students convert their spoken language into writing will find the results most rewarding. The contribution which this experience can make to the student's understanding of the complexities of English structure and of the art of writing is very important. It is often far easier to talk in generalities about the importance of pre-thinking, outlines, first drafts, revisions, and final copies than it is to effectively illustrate each step. The normalization experience can be more rewarding and enriching than any method heretofore available to most teachers.

Because the examples obtained from the average seventh grade group proved so valuable, an additional investigation was carried out. The normalization process dealt only with the conversion of speech (used in this Project to represent thinking) to standard written prose; therefore, it was decided that an investigation into the success of the revision step, advocated by most composition teachers and already carried on as part of the regular English program with the help of lay readers, would be a valuable adjunct to the normalization study.

The Revision Process

To study the revision process, examples of unacceptable writing which occurred in an essay test written by average eighth grade students were duplicated and distributed to the same class. Because the test had been completed during a single class period, there was little opportunity for the students to revise their work. Hence, the papers were considered to be the first efforts of students to carry out a writing assignment. The test was composed of three questions:

1. Compare the two main characters, Joe Starrett and Shane.
2. What did Marian mean when she said, "He's not gone. He's here, in this place he gave us. He's all around us and in us, and he always will be?"[25]
3. Do you feel that Jack Schaefer presented a true picture of the West?

Sentences were chosen for the revision study if they displayed some of the characteristics of spontaneous speech. In this way, it would be possible to concentrate on an analysis of the revision of a specifically identified problem. The directions said:

> "Some of these sentences may be considered awkward. Rewrite them. Try to change each into well-written sentences. You may use two sentences if you wish."

The prime purpose of this study was to determine the forms the students would use when given a specific revision task and to measure the general overall success which average students have when they are faced with their own compositions, full of red pencil corrections, and the task of revising the awkward portions or correcting the unacceptable parts.

Revision techniques used which were acceptable (average 8th grade)

1. Used two sentences instead of one
2. Rearranged the word order
    a. Put an attachment structure first
    b. Used a series
3. Used an expanded cluster
4. Used a propositional phrase
5. Used a compound sentence
6. Used a semi-colon to join two sentences
7. Used a compound object to make a more compact sentence
8. Used a parenthetical expression
9. Used an infinitive phrase as an attachment to introduce a sentence
10. Used modifying groups
11. Used a relative modifying structure (who)
12. Used a compound predicate

Revision techniques used which were unacceptable (average 8th grade)

1. Made no changes - copies the construction just as it was
2. Made no attempt
3. Used improper punctuation
4. Made some changes but continued to use the "objectionable" part
5. Added an insufficient comma
6. Changed the word order but the resulting punctuation was inadequate
7. Produced incomplete sentences in the final product
8. Omitted part of the original thought
9. Added inappropriate punctuation

Revisions

(The exercise included 14 sentences; 5 are discussed in this report.)

Sentence 1 (tacked-on phrase):

"He was always alert and ready for action like when he was on the porch."
(average student - 8th grade)

Acceptable:

"When Shane was on the porch he was always alert and ready for action."
(average student - 8th grade)

Comment: This is acceptable structure although it probably does not convey what the student meant to say; however, the passage is so short that even the author of the sentence is apparently not clear about his example. We could not expect that a reader would be able to add the intentions which are not even suggested in this short sentence.

Unacceptable:

"He was alert, ready for action, for example when he was sitting on the porch."
(average student - 8th grade)

Sentence 2 (afterthought):

> "The book was well written, the plot was not too difficult because you knew sooner or later Shane was going to leave and *the descriptions were excellent.*" (average student - 8th grade)

Acceptable:

1. Use of two or more sentences

   "The book was well written. The plot was not too difficult because you knew sooner or later Shane was going to leave. The descriptions were excellent." (average student - 8th grade)

2. Use of a series and new word order

   "The book was well written because, the plot was not too difficult, the descriptions were excellent and you knew sooner or later Shane was going to leave." (average student - 8th grade)

Unacceptable:

> "The book was well written, the plot was easy to understand because you knew sooner or later Shane was going to leave the way he described was well written." (average student - 8th grade)

Sentence 13 (afterthought):

> "Shane was apparently a professional fighter of some kind, *doesn't like to fight.*" (average student - 8th grade)

Comment: In this sentence the afterthought, *doesn't like to fight*, almost contradicts the idea of a professional fighter, since one might expect a professional to be more eager to fight than one who is not a fighter. Consequently, several interpretations were made by the students.

Acceptable:

1. Use of a compound predicate

   "Shane was apparently a professional fighter of some kind but doesn't like to fight." (average student - 8th grade)

2. Use of two sentences connected by *yet*

   "Shane was apparently a professional fighter of some kind yet he doesn't like to fight." (average student - 8th grade)

3. Use of a modifying clause

   "Shane was apparently a professional fighter of some kind who doesn't like to fight." (average student - 8th grade)

Unacceptable:

"Shane doesn't like to fight and apparently was a professional fighter of all kind." (average student - 8th grade)

Sentence 4 (run-on sentence, tacked-on or misplaced modifier, poor word order):

"He will not stand for anybody making fun of him, for instance when he ordered soda pop and Chris said this one is on me, sarcastically speaking." (average student - 8th grade)

Comment: None of the students was able to revise this sentence in a form which could be considered well written. Several used two sentences, which was helpful, but none was able to handle the "sarcastically speaking" part. Some of this lack of success may be due to the incompleteness of the original thought. One student, however, did try to supply the implied action, but in doing so he produced a front-heavy sentence which may be considered unacceptable to some readers.

"To show that Shane will not stand for anyone making fun of him, when Chris said, sarcastically speaking, 'This one is on me,' Shane hit him." (average student - 8th grade)

Sentence 7 (an incomplete sentence):
(Note: See Chapter V for a fuller discussion of this problem of a series of ideas that are connected in an unsatisfactory or illogical manner.)

"Marian means that he made an impression that stayed with anyone he was in contact with. When he help(ed) the Starretts in the feud with Fletcher, his gun fights, and other things he got into, also his action, his way of life, and his mood sometimes mean and sometimes nice." (average student - 8th grade)

Comment: No student was able to deal with this complicated group of words. Fourteen made no attempt to improve it. Four of this group actually said it was "O.K." and one said, "This sentence is wrong, but it's too hard for me to figure out so I can't correct it!"

Only one student actually made an attempt. He wrote:

"Marian means that he made an impression on everyone he came in contact with. He helped the Starretts with their feud concerning Fletcher. (The rest can't be fixed.)" (average student - 8th grade)

TABLE VI

Success in Revising Awkward Sentences
by an Average Eighth Grade Class
(N = 23)

Sentence	Acceptable	Unacceptable	No Attempt
#1	15	8	
#2	15	8	
#4	3	18	1
#7	2 (partial)	9	12
#13	16	3	4

Discussion

The "for example" structures need to be subjected to extensive examination. Although the structures of the revisions for sentence 1 were satisfactory, many would argue that the intended meaning has been lost. The same difficulty, the offering of an example, caused an impossible situation in sentence 4.

The afterthoughts in sentences 2 and 13 do not present a major revision problem. The tacked-on phrase or misplaced modifier was not adequately handled in sentence 4, but this can be attributed partly to its position as part of an example. The problem of giving the example supersedes that of the tacked-on phrase.

Sentence 7 presents a serious problem, for it indicates such a complete lack of prethinking that little revision can be expected until the thoughts are made clear in the young author's mind.

One can only wonder how successful the whole revision process is unless the students have far more help than is usually given by teachers' comments which are made on compositions. From the limited data available from this special study, it is doubtful whether average students can be expected to recognize a plan for correction even after the general mistake has been called to their attention. Just as the student interviewed and reported in Chapter IV revealed that he could not be expected to recognize his sentence fragment by "listening" for his errors, neither can one expect a student to be able to revise his work just because the presence of an error has been called to his attention.

From the investigation reported in this chapter, it is suggested that the correction process and revision procedure now in practice in many schools may not be the most profitable plan for helping average students to write better. Although the research reported here seems to substantiate the feeling that above average students can profit from having their compositions corrected in the usual way by receiving written instruction for improvement, it suggests that this may not be the case for less capable students. It is always dangerous to predicate a plan of instruction on the achievement of bright children. A continued study of the normalization process and of the revision step would be invaluable to those responsible for the English program.

CHAPTER VII

EXPERIMENTAL LESSONS IN INDUCTIVE TEACHING

A small but important phase of the Westport English Project was designed to establish a plan for determining what areas of English grammar should be included in the instructional program. From the information described in the preceding chapters, two entirely different, yet equally important topics, transition devices and prepositional phrases, were chosen for experimentation. The lessons which were developed as a result of the investigation into the language of junior high school students were undertaken primarily to measure the feasibility of future work in the preparation of materials. They should, therefore, be considered pilot lessons for the teaching of language concepts.

In recent years increased interest has been manifested in exploring the importance of teaching English grammar inductively--the process of teaching the underlying structures of English, and from the generalizations which result, applying the derived principles to new situations. In his book, THE PROCESS OF EDUCATION, Jerome Bruner describes the inductive approach and how it is being used in the PSSC (Physical Science Study Committee) physics course and the SMSG (School Math Study Group) math programs. During the 1962-1963 school year, the appearance of Neil Postman's DISCOVERING YOUR LANGUAGE with its discussion of inductive teaching as applied to English grammar, has perhaps set a new standard for classroom texts. As more and more of this type of material becomes available and is actually tried by teachers, those in the field of English who are seeking to understand and use inductive teaching will be greatly aided.

The first consideration in preparing an inductive approach to the teaching of English is to isolate the basic principles which underlie the problem at hand. Earlier work in the Project indicated that one such principle is the transition from one thought to the next, whether within a sentence, between sentences, or from paragraph to paragraph. It proved to be a major obstacle which had to be overcome if the composition content was to flow smoothly, easily, and forcefully. Because the use of special transition words, as well as the use of pronouns and synonyms, had occurred in the compositions of seventh, eighth, and ninth grade students, it seemed that the transition concept was not beyond their level of maturity. In addition, these three transition devices can be discussed without first teaching students an extensive array of grammatical terms.

The lessons actually consisted of illustrative material which was used as discussion starters; they were usually planned to illustrate a basic "principle" that the students could work out together as a group. After the class had decided on some guide lines which should be followed, they were given an opportunity to apply the principle to a specially constructed exercise. Ideally, and in some cases this actually occurred, the teacher returned to the use of the principle after several weeks had passed and also tried to find applications for the new knowledge in other areas of the English program.

The transition lessons were given by the regular classroom teacher, and in one class a consulting linguist was present during the class period in order to help,offer suggestions, or otherwise respond immediately. This procedure proved invaluable because it gave the classroom teacher the advantage of securing an immediate evaluation of the materials and methods. Often changes were made before the next class arrived, and the adults were able to put into action their observations without waiting too long.

For this report only the general plan of the lessons has been outlined, and the actual material in most cases has been omitted since it is the plan that is important. The principles can be adapted to the reading and writing level of any class. Once the basic goals have been set and the general approach of inductive teaching decided upon, it remains only to select the excerpts which will be used as samples.

The Transition Lesson

A. Pronouns (used in above average 9th and average 8th grade classes)

The use of pronouns referred to here is not that which deals with usage, such as the difference between he and him or she and her. Rather, the transitional role of a pronoun is the topic. An example, taken from a student composition, which does not exhibit good transition can best illustrate the need for instruction.

> "Shane is not very easily riled. He does not get into fights as easily as Joe does. Shane is dangerous, but not to the Starretts Shane is hard working and never quits or gives up. Shane usually left his gun in his blanket, while Joe wore it more often."
>
> (average student - 8th grade)

Lesson I

This lesson consisted of a paragraph taken from a literature book which had been read by the entire class. In place of all the personal pronouns which appeared in the paragraph, the appropriate proper nouns were substituted. The paragraph then illustrated the effects of the failure to make adequate use of pronouns. The students were asked to decide upon some "rules" which could be outlined to guide them in the use of pronouns.

Lesson II

This lesson consisted of a sample of student writing which illustrated poor use of pronouns (see sample above).

Lesson III

The last lesson consisted of a number of paragraphs which provided reinforcement exercises for the concept being taught In this case, it was the concept of transition through the use of pronouns. Such a lesson can be planned in several ways--fill in the blanks, revisions, ambiguous constructions, etc. All of these were tried in one way or another, and the final decision on what type to use depends on the teacher and the class.

B. Synonyms (used in above average classes in 9th grade)

The second type of transition which was noted in student writing was the substitution of a synonym for a noun in order to provide both transition and variety. It seems that this is a higher level of transition and may be beyond the ability of some age groups or ability groups, but only additional experimentation can give the answer to that question.

Lesson I

This lesson consisted of a paragraph taken from a literary magazine and was used as the discussion starter. All of the synonyms for the main topic were underlined, and the class was asked to evaluate the use of synonyms in relation to the previous lessons on pronouns and to stylistic choice. The actual material is included here for illustrative purposes. Any similar paragraph could be used.

JOHNSON'S DICTIONARY: A MODERN SELECTION
Edited by E. L. McAdam, Jr., and George Milne
Reviewed by Robert Halsband

"Samuel Johnson's great dictionary of 1755 is a monument more often praised than consulted. Since its displacement by Webster it has been out of print--for about 100 years. Today, if they can be found, the two bulky folio volumes are expensive, and will also put a strain on modern shelves and desks. The most sensible way of making the dictionary available is the book we have here--a selection by two Johnsonians devoted enough to have read the 2,300 double-columned pages and judicious enough to have carved out a handy volume."[26]

Lesson II

The second paragraph showed the type of substitution available for the word philosophy. This word has fewer substitutes than the word dictionary, but the sample is still well-written. The class discussed the limitations which they must sometimes face in their efforts to find ways to effect transition and to maintain variety.

Lesson III

The type of follow-up activity varied, but the most common was an assigned composition that would call for the use of synonyms in the transition capacity.

C. Special Transition Words (used in above average 9th grade)

The use of this rather special group of words had been noted in the compositions from all grade levels. Wherever such words had been used, the writing tended to be compact, logical, and forceful. The student seemed self-assured and wrote with conviction. Their use greatly enhanced the writing and gave it a literary quality.

Lesson I

Using a well-constructed paragraph of a ninth grade student, the teacher discussed with the class, using an overhead projector slide as an aid, the effect of the transition words which had been used; they had been underlined so that there would be no need to dwell on the process of recognizing a special group of words. The students were asked to list the function of each transition word or phrase and to explain the effect each had on the total composition. The actual paragraph used had been included.

Contrasting the Greeks and the Hebrews

"The Greeks and the Hebrews differed mainly in their attempts to explain life. The Greeks basically attempted to explain the heavens and the earth, the Hebrews on the other hand tried to explain man and the omnipotent God. When the Greeks did attempt to explain man, they constantly emphasized his grandeur, which is not a very realistic outlook on life. Conversely, the Hebrew literature centered around man's misery, which was quite realistic for such an oppressed people. The Hebrew beliefs required a deep understanding of life; the Greek beliefs did not demand so great an understanding. In conclusion, take for instance, the different ways a prophet of Greece and a prophet of Israel would relay their beliefs to the people of their respective lands. Aristotle could relay his beliefs about the heavens and the earth by simply drawing concentric circles of the planets revolving around the earth; the Hebrews dealt in concepts not theories; thus, a diagram similar to the one Aristotle created would be meaningless to the Hebrew who relied on his ears and mind alone to hear and understand the teachings and ethics of Judaism."

Lesson II

Using a less well-written paragraph on the same topic by a different member of the class, the teacher asked the students to consider the choices which had been available to the student and what improvements could be made. Prior to this, the class had listed many transition words which often occur in writing and which they felt they understood well enough to use.

Lesson III

Again, the last lesson represents the follow-up activity. It consisted of a composition assignment which was evaluated on the skillful use of transition words which the student had made. A special note should be made of the topics which were used. Great care must be taken in choosing an assignment that allows the student to have something important which he wants to say. Only then will an exercise in using transition to give force and coherence to writing be meaningful to the students.

The Prepositional Phrase Lesson

To be able to discuss the structures of English, a student must learn to understand the special vocabulary that is used to describe the grammar of the language. Although the study of linguistics, and all the related fields it includes, offers the English program a much broader base than was previously available, the need for a precise vocabulary to discuss grammatical concepts remains one of the primary purposes for which a student studies English grammar. Also, as an intellectual discipline, grammar has become a means of studying another culture, or language universe. To know and understand the structure of another man's language is to know and understand the man.

Therefore, the lessons in prepositional phrases were developed for three reasons: (1) to study the feasibility of developing inductive lessons in grammar, (2) to evaluate the plan of working with the procedure of linguistic analysis to study an essential structure of English, and (3) to sensitize the students to other cultures and their obviously different ways of looking at the world as reflected in their languages, while at the same time sharpening the student's awareness of his own language by teaching him what it is not.

For the P-group* lessons, an observing teacher was available to take notes and discuss the strengths and weakness of each lesson after the class period was over. In addition, three of the lessons were recorded in the eighth grade session. After the tapescripts were available, the observing teacher's comments were inserted at the proper places in the tapescript. Thus, it was possible for the teachers to read the exact proceedings and at the proper time read the observation, sometimes complimentary, sometimes not, at the point where it pertained most to the classroom discussion. Needless to say, this type of support was invaluable in the difficult task of evaluating the lessons.

Lesson I (This was prepared for an average 8th grade class that had had some work with P-groups.)

To give the student a feeling for the function of P-groups in our language, the first lesson consisted of three paragraphs.

a. A paragraph in which all of the P-groups had been crossed out but not obliterated

b. The same paragraph rewritten to make sense, but without using P-groups. From this the discussion was focused on the adequacy or inadequacy of the second paragraph to convey the ideas and facts which appeared in the original paragraph. In some places the P-group was found to be obligatory!

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*A shortened form of "prepositional phrase" used by Paul Roberts in PATTERNS OF ENGLISH

c. A new paragraph with the P-groups indicated. The directions given were for the student to rewrite the paragraph, keeping the same meaning but omitting P-groups.

(If a class had had no previous discussions of P-groups, the order of Lessons I and II would have to be changed.)

Lesson II

To discover the structure of the prepositional phrase in English, examples of P-groups were taken from German. Since German corresponds very closely to English in its P-group structure, it can be used to help students discover easily the structural pattern which operates for P-groups without relying on meaning. In other words, the discovery could be made entirely through observation. German provides the added feature of capitalizing nouns so that the noun position could be clearly recognized as something special. The students were asked to list, as a result of class discussion, the features of this construction which could be ascertained from merely observing the material which they had been given. Following an agreement on the distinguishing features of the German constructions, a list of English prepositional phrases was given to the students. They were then asked to compare the list of characteristics which they had made for the German with the English phrases.

Lesson III

To sharpen the student's understanding of the "pre-position" role of prepositions in English and to heighten his awareness of the pattern (preposition - modifier - noun), a lesson in Hindi, which uses a "post-position" structure, was developed. This provided the student with a language experience which took him outside of his own language; an experience that can only serve to strengthen his understanding of his native tongue.

(On the following three pages are the materials which were used in the prepositional phrase lessons.)

(Lesson I - Part a)

"As he came near, what impressed me first was his clothes. He wore dark trousers ~~of some serge material~~ tucked ~~into tall boots~~ and held ~~at the waist by a wide belt,~~ both ~~of a soft black leather~~ tooled ~~in intricate design.~~ A coat ~~of the same dark material~~ as the trousers was neatly folded and strapped ~~to his saddle-roll.~~ His shirt was finespun linen, rich brown ~~in color.~~ The handkerchief knotted loosely ~~around his throat~~ was black silk. His hat was not the familiar Stetson, not the familiar gray or muddy tan. It was a plain black, soft ~~in texture, unlike any hat I had ever seen, with a creased crown~~ and a wide curling brim swept down ~~in front~~ to shield the face."[27]

(Lesson I - Part b)

As he came near, what impressed me first was his clothes. He wore dark trousers and tall boots and a wide belt. The boots and belt were black leather. He carried another coat and trousers which were folded. His shirt was finespun linen and rich brown. His handkerchief was black silk. His hat was not the familiar Stetson, not the familiar gray or muddy tan. It was a plain black; I had never seen one before. It had a creased crown and a wide curling brim to shield his face.

(Lesson I - Part c)

"He was clean-shaven and his face was lean and hard and burned ~~from high forehead to firm, tapering chin.~~ His eyes seemed hooded ~~in the shadow of the hat's brim.~~ He came closer, and I could see that this was because the brows were drawn ~~in a frown of fixed and habitual alertness~~. ~~Beneath them~~ the eyes were endlessly searching ~~from side to side and forward,~~ checking off every item ~~in view,~~ missing nothing. As I noticed this, a sudden chill, I could not have told why, struck ~~through me~~ there ~~in the warm and open sun.~~"[28]

German Phrases
(Lesson II - Part 1)

nach Paris
in einem Hotel
in dem Hotel
an seiner Seite
zu seinem Diener
mit einer Armee
in sein Hotel
nach diesem Duell
auf Die Offiziere
zu ihm
mit ihm
über sein Leben
in Deutschland
für die Zukünft
an den Kongress
für die Fahrt
auf dem Schiff
bei ihm
der Lebensmittel
von neuen Waffen
für die Soldaten
der Waffen
in einem freien Lande
nach Hause
mit sich
von der Armee
mit nur acht Mann
für grosse Schachten
mit besonders guten Soldaten

YOUR TURN

mit seiner __________
für die ganze __________
in die ______________
über den ______________
auf _________ Schiff
für ________ Soldaten

Student Observations:

English Phrases
(Lesson II-Part 2)

into our valley
in the summer
on the upper rail
of our small corral
in the late afternoon sun
from the open plain
about him
up the road
toward the cluster
of frame buildings
of cowhands
after him
with a curious intentness
through the town
without slackening pace
across the river ford
in a row
in its effortless unthinking adjustment
to every movement
of the tired horse
from high forehead
to firm, tapering chin
in this easiness
of a coiled spring

YOUR TURN

on the __________
of this _________
from his __________
in a __________
to ______ door
with ______ pencil
for ____ hired ________
in ____ _____ quickness
into ____ _____ ______
____ ________ _____

Student Observations:

Hindi
(Lesson III)

Vocabulary

pʊstək	book	jeb	pocket	ɔrət	woman
pɪnsəl	pencil	hæ	is	ki	of
kələm	pen	thi	was	pər	on
mez	table	admi	man	mẽ	in
kʊrsi	chair	ləṛke	boy		
pətti	box	ləṛki	girl		

Part A

1.	pʊstək mez pər hæ	The book is on the table.
2.	pʊstək kʊrsi pər hæ	The book is on the chair.
3.	pʊstək pətti mẽ hæ	The book is in the box.
4.	pɪnsəl pətti mẽ thi	The pencil was in the box.
5.	kələm pətti mẽ thi	The pen was in the box.
6.	kələm jeb mê thi	The pen was in the pocket.

Part B

7.	admi ki pɪnsəl mez pər hæ	The pencil of the man is on the table.
8.	ləṛke ki pɪnsəl mez pər hæ	The pencil of the boy is on the table.
9.	ləṛki ki pʊstək mez pər thi	The book of the girl was on the table.
10.	ɔrət ki kələm pətti mẽ thi	The pen of the woman was in the box.

Part C

11. pətti __________ mẽ hæ

12. pʊstək kʊrsi __________ thi

13. pɪnsəl pətti __________ hæ

14. ləṛki ki pətti kʊrsi __________ thi

15. ɔrət ki pʊstək mez __________ hæ

Student Observations:

Classroom Procedure

At this time too little research has been done to allow anyone to decide the areas of grammar which are best suited to be taught inductively. Undoubtedly, there are times when straightforward instruction is the more desirable technique.

Generally, the fundamental concepts should be discovered by the students themselves, and some of the less important supporting facts can be handled by direct teaching. From the comments made by the observing teachers, some helpful suggestions for classroom procedure have been outlined. It is assumed that the work of choosing the topic and gathering the materials has already been done.

Suggested classroom procedure:

1. Establish with the class the immediate goals of the lesson. Don't shroud the lesson in mystery.

2. Help the students know the type of observations to make which may prove profitable. Avoid leading the class to discover irrelevant bits of information.

3. Give the students the terminology they will need prior to the lessons. This will avoid the struggle to express an idea for lack of precise vocabulary.

4. Pre-plan the use of the blackboard. Too often valuable observations and useless observations are listed together for a short time. As a result, the visual image of the information which the child receives does not show a hierarchy of importance.

5. Have an over-supply of leading questions available. What works for one class may not work for another.

6. Plan a short reinforcement exercise for each class session. Give the students an immediate opportunity to apply the principles which they have observed at work.

7. Allow ample time. Inductive teaching requires far more time than direct teaching. It is, therefore, doubly important that the lesson be carefully planned and is worthy of the human resources it consumes.

CHAPTER VIII

SUMMARY OF FINDINGS, CONCLUSIONS, AND IMPLICATIONS

Characteristics of Speech and Writing

Summary of Findings:

1. The Hesitations, False Starts, Repetitions, and Filled Pauses of speech are not provided for in the written language.

2. Speech is characteristically looser and less formal than writing. The more preparation for speaking which the student makes, the more his speech shifts into the compact, formal style found in writing.

3. Speakers often inject ideas in the form of tacked-on phrases or afterthoughts. When these occur in writing, they are considered undesirable and are sometimes called misplaced modifiers.

4. Transition in speech is shown by referring to the previous topic or by answering another speaker; whereas, writing requires more formal means--pronouns, synonyms, or special transition words.

5. The end of communication units in speech are not necessarily signaled by intonation. There is a tendency to run the communication units together without hesitation. Writing, of course, prohibits this; it requires punctuation.

6. Conversations are marked by the expression of many undeveloped ideas and a wide range of topics, while writing requires a central idea and logical development.

7. The use of a special sub-class of verbs (think, show, tell, believe, know, etc.) introduce what should be called obligatory constructions. Their occurrence depends on the point of view of the speaker or writer which probably explains why they occur less frequently in writing than in speech.

8. A speaker frequently repeats his opening statement or main point several times. To some extent this parallels the use of an introduction and conclusion in writing.

9. Speech often shows uncertainty. This may be reflected in the form of indefinite statements and is a serious weakness in any written work.

10. Standard prose is rich in detail; below-standard writing lacks depth and detail.

11. Writing which makes use of the various means of moving smoothly from one idea to another is easily distinguished from that which relies almost exclusively on the comma as the only transition device.

12. The disorganized presentation of opinion and fact found in speech is also found in sub-standard writing.

13. Students who are unskilled in writing appear to lack a sharp mental image of literary phrases. Thus, they are forced to rely too much in their writing on the spoken patterns which they have mastered.

Conclusions:

1. Teachers must become aware of the distinguishing features of speech and writing.

2. They must recognize the characteristics of standard written English and less than satisfactory or unacceptable writing.

3. Materials used in the classrooms should present speech and writing as two distinctly different forms of communication and develop an appreciation of the powers and limitations of each.

4. Less gifted students need special help in gaining self-confidence, in acquiring an adequate supply of information before they begin to write, and in learning to speculate upon a variety of solutions to a given problem.

5. Teachers should give special emphasis to the study of the distinguishing features of written English, especially literary phrases, as they are reflected in the books read by the junior high student.

Identifying Language Problems in Compositions

Summary of Findings:

1. When structures characteristic of speech, such as tacked-on phrases, repetitions, misplaced phrases, or afterthoughts appear in writing, the result is unsatisfactory prose.

2. A major difficulty in junior high school student writing is the successful use of transition devices--pronouns, synonyms, and special transition words.

3. Incomplete and run-on sentences can be divided into categories:

    a. Sentence fragments

        1. An afterthought or misplaced modifying phrase used and punctuated as a complete sentence

        2. Omission of the subject or predicate caused by an interjection, an unnecessary word, etc.

        3. A series of thoughts that need to be tied together in some fashion which does not rely entirely on punctuation

b. Run-on sentences

1. No punctuation
2. Comma splice

Conclusions:

1. Teachers will need to be aware of these three major problems in student compositions in order to improve the teaching of composition. Special teaching materials must be developed to illustrate such problems and to suggest solutions.

2. Problems which occur in student writing must always be considered in the context of the entire paper. It is unwise and unprofitable to view errors in isolation.

Subordination in Writing and Speech

Summary of Findings:

1. There is serious confusion among teachers and students about the STRUCTURE, FUNCTION, and MEANING of subordination.

2. Textbooks now available do not agree on the definition of terms like clause, dependent, or subordination. The treatment in texts of these words is largely superficial and so condensed as to prove worthless when one attempts to use them in the study of student writing.

3. Structures of expansion, modification, and attachment are found in the writing of all junior high school students, even the least academically gifted seventh graders.

4. Certain structures of English have previously been considered a form of more mature language skills. These structures have been identified in this study as obligatory and, therefore, used by all junior high school writers of English, mature or immature in skill.

Conclusions:

1. Recent research and textbooks have been hampered in their attempts to describe subordination because the descriptive terms presently in use over-simplify a complex subject and lack the precision needed for clarity.

2. Structures of English should be described in three ways: by STRUCTURE, by FUNCTION, and by MEANING.

3. Subordination is a concept, a statement of relationships, or a level of emphasis, not a certain type of structure.

4. Great caution must be exercised in any attempt to measure language growth by measuring the use of "subordination" in student writing.

5. Teachers should check the writing of each class to determine what types of structures are being used. After that has been done, they can profitably plan lessons to teach stylistic choice.

6. The statement that there are three main types of sentence structures--simple, compound, and complex--is inadequate. There terms are too indefinite and rely on incomplete descriptions. An improved description would be the desirable outcome of additional study.

The Composition Process

Summary of Findings:

1. From the "normalization" attempts made by the students, it was shown that students vary greatly in their ability to convert their "thoughts" (in this Project represented by the spoken language) to standard written English on the first attempt.

2. The better students benefited from the teacher's criticism more than the less able students.

3. Students who were aware of special literary phrases, such as despite this, were able to write a more acceptable and precise revision.

4. Normalization of vague, unclear speech into coherent prose is almost impossible.

5. The normalizations of average students, while successful in correcting some of the poor structure, often introduced new errors, largely in the area of punctuation.

6. There appears to be a direct relationship between the quality and clarity of speech and the level of abstraction of the ideas being expressed. Abstract and conceptual material is difficult for students to speak and write about, and jagged syntax often results.

7. When average students attempted to revise selected written passages from tests which they had written, they were only partly successful in handling the problem.

8. Average students employed a wide variety of structures in revising sentences which the teacher had previously criticized as awkward.

Conclusions:

1. The revision process, as a tool for improving writing, is unsatisfactory in its present form. Above average students seem to be able to profit from a teacher's criticism of structure, but average students have difficulty. They often correct the original error, but introduce new ones in the revision process. Too many times they do not know how to improve an awkward construction and, consequently, they give up or prepare a revision as poor as the original. The five steps in producing a composition (see Chapter VI, page 60) need to be carried out in a different way by such students.

2. The identification and use of special literary phrases found in the reading material of junior high students is needed in order to make the less skilled writer aware of useful forms peculiar to the written language.

3. Unclear writing is often the result of tangled thinking rather than poor structure. Direct and forceful writing occurs when the student is sure of his facts and certain of his opinion.

4. The expectations of the teacher must be adjusted to the nature of the assignment. When a student is preoccupied with ideas and content, his syntax will be less successful, for he must find ways of expressing tentative relationships, and this balancing of ideas requires great skill. It is just exactly the type of skill which the junior high school student has not yet mastered. The writing which results from abstract thought will be less desirable than the writing of a simple, personal, narrative tale in which the words flow easily.

5. All junior high students have many kinds of structures at their command. Stimulation, or the honest desire to express an opinion or to speculate on an outcome, marks the greatest difference between the language, both spoken and written, of high and low ability youngsters.

Suggestions for Future Research

Needed:

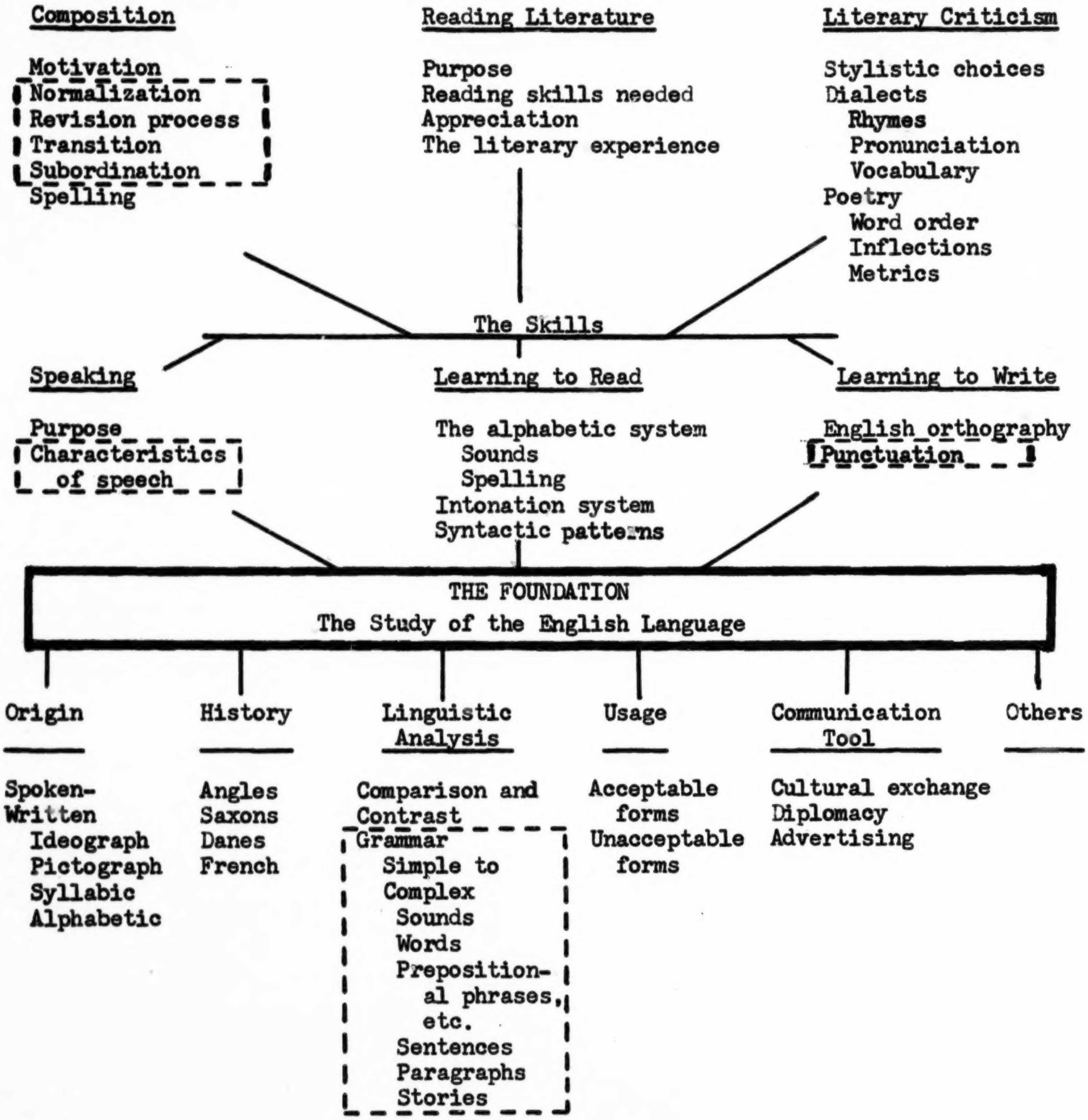
1. An improved description of the structures of expansion, modification, and attachment with special emphasis on the use of attachments to show subordination
2. A study to examine the relationship between the kind of reading a student engages in and his skill in writing
3. A project to reveal the special difficulties which the study or consideration of abstractions presents in the reading and writing of students
4. An investigation into the use of the comma (or other marks of punctuation) by average and below average students
5. A re-appraisal, for average and below average students, of the highly valued revision process in composition teaching.
6. A study to compare various methods of citing examples. Students use the awkward "is when" or "like when"; what do successful authors use?
7. More attempts to plan an integrated program for the study of language with reading, literature, composition, and speech
8. A project designed to produce experimental classroom materials using an inductive approach to the teaching of language concepts and their application to the study of composition and literature

Implications of the Study

The English curriculum is a complex of many interrelated disciplines. A considerable amount of work remains to be done in order to develop a modern comprehensive program, for the topics indicated in the outline which follows are given only to serve as examples and are not meant to be either final or inclusive. The portions that have been enclosed in broken lines are those which were investigated in this study; they obviously represent only a small fraction of the total English curriculum.

TABLE VII

The Westport English Project
and its place in a
PROPOSED ENGLISH CURRICULUM



Composition

- Motivation
- Normalization
- Revision process
- Transition
- Subordination
- Spelling

Reading Literature

- Purpose
- Reading skills needed
- Appreciation
- The literary experience

Literary Criticism

- Stylistic choices
- Dialects
  - Rhymes
  - Pronunciation
  - Vocabulary
- Poetry
  - Word order
  - Inflections
  - Metrics

The Skills

Speaking

- Purpose
- Characteristics of speech

Learning to Read

- The alphabetic system
  - Sounds
  - Spelling
- Intonation system
- Syntactic patterns

Learning to Write

- English orthography
- Punctuation

THE FOUNDATION
The Study of the English Language

Origin

- Spoken-Written
  - Ideograph
  - Pictograph
  - Syllabic
  - Alphabetic

History

- Angles
- Saxons
- Danes
- French

Linguistic Analysis

- Comparison and Contrast
- Grammar
  - Simple to Complex
    - Sounds
    - Words
    - Prepositional phrases, etc.
    - Sentences
    - Paragraphs
    - Stories

Usage

- Acceptable forms
- Unacceptable forms

Communication Tool

- Cultural exchange
- Diplomacy
- Advertising

Others

FOOTNOTES

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6 Egbert Nieman, Fay Greiffenberg, and Louis Zahner, THE ENGLISH LANGUAGE (Harcourt, Brace and World, Inc., New York, 1962), p. 374.

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9 Ibid., p. 233.

10 James H. Sledd, "Coordination (Faulty) and Subordination (Upside Down)," READINGS IN APPLIED ENGLISH LINGUISTICS, Harold B. Allen (Ed.) (Appleton-Century-Crofts, Inc., New York, 1958), pp. 354-361.

11 The National Council of Teachers of English, THE ENGLISH LANGUAGE ARTS (Appleton-Century-Crofts, Inc., New York, 1952), p. 292.

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20 Homer C. House and Susan E. Harman, DESCRIPTIVE ENGLISH GRAMMAR (Prentice-Hall, Englewood Cliffs, New Jersey, 1950), p. 13.

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24 LaBrant, *op*. *cit*., p. 484.

25 Jack Schaefer, SHANE (Houghton Mifflin Company, Boston, Massachusetts, 1949), p. 210.

26 Robert Halsband (reviewer), JOHNSON'S DICTIONARY: A MODERN SELECTION E. L. McAdam, Jr. and George Milne (editors), SATURDAY REVIEW, March 23, 1963, p. 52.

27 Schaefer, *op*.*cit*., p. 2.

28 *Ibid*., p. 3.

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